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HIGH SCHOOL MUSIC TEACHING

FOR SUPERINTENDENTS, MUSIC SUPERVISORS, GRADE AND HIGH SCHOOL TEACHERS

BY

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HIGH SCHOOL MUSIC TEACHING

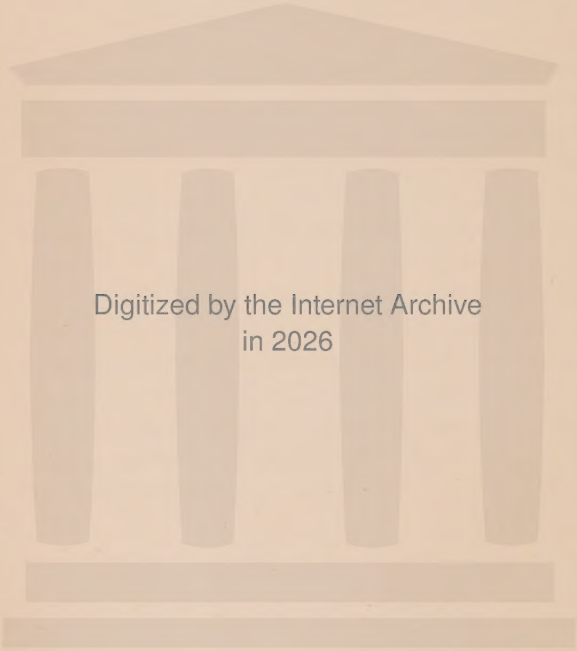
It is admitted by all who study the question that high school music is only beginning even when the enormous advances that have been made in the last few years are taken into consideration.

The essentials of high school music are introduced in the order of their importance, as they appear to the authors.

This is a book of methods, facts and experiences, and not a book of theories. Everything referred to has been done successfully and proved to be worth while.

To the earnest, hard working supervisors who are fulfilling their mission of making the next generation a musical one, this book is respectfully dedicated.

The Authors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HIGH SCHOOL MUSIC TEACHING

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It is suggested that supervisors read "Grade School Music Teaching," by T. P. Giddings, with particular reference to the chapters on Singing, Reading Music, Ear Training, Voice Testing, Voice Training, and Theory. All these chapters have a direct connection with the high school work.

HIGH SCHOOL MUSIC TEACHING

CHAPTER I

Educational Value

Music in the high schools is often looked upon as a pleasant pastime. While its presence can be justified even on this ground, it has also an educational value. When music is correctly taught, nothing in the whole curriculum compares with it for general usefulness. Let us see what facts we can marshal to prove these statements.

MENTAL SIDE OF MUSIC

Let us first look at the mental side of music study. A pupil goes to school to train his brain so that he can use it in a rapid, accurate manner. While in every other subject except music accuracy is demanded, little or nothing is said of the speed with which the mind should move. Though speed is one of the main elements of efficiency, in the education of the child it is often ignored. In reading music the pace is set, and the brain must keep up. This cultivates a habit of rapid mental action that is useful in all lines of activity.

If a person reads music, vocal or instrumental, his mind works rapidly and rhythmically.

In reading music, the pupil must not only get his own part but he must read all the other parts, listen to all the other parts and the accompaniment, and see that he is with the rest of the singers and players both as to time and intonation. In addition he must interpret the meaning of both words and music. When we consider how many involved symbols the eye must translate in a short time and how many sounds the ear must classify in reading music, we may conclude that the mind must be pretty nimble to carry on all these processes simultaneously and at the speed the music requires. The question is now raised by the skeptic, "Can it be done?" Where the class sings only trite songs the answer is "No." If the music is taught as it should be, the answer is "Yes."

If deeper and more logical thinking is desired, a course in harmony, counterpoint, composition, and other studies in the theory of music may well be pitted against mathematics as a means of intellectual development. Yes, it is true as President Eliot says, "Music, rightly taught, is the best mind trainer on the list."*

Some years ago, Prof. Henneman, then of St. Louis, lectured to the high school students of Minneapolis on "How a composer works." While he was in Minneapolis he received a letter from an old friend who was at the head of the music department of Magdalen College, Oxford University. All the music in Oxford University is taught in this college, which is very old and wealthy, and many prizes and scholarships are offered to its students. Of these a few are in music, but most in other branches.

This letter contained the following proof of President Eliot's statements quoted above.

MORAL AND EMOTIONAL

Able pens have already written of the moral uplift caused by hearing and performing music of the best kind, so further comment here on the moral and emotional value of music and its study is unnecessary.

SELFISHNESS

A great flaw in the education of the young as it is now carried on is its development of selfishness. The pupil is goaded to his work by having held up to him the inducement that, if he studies hard, he will get something out of it for himself. Seldom is it suggested to him that if he studies hard he may be able to do something for some one else. It should be shown that if he learns to play or sing, he can give pleasure to others. When he is a member of a chorus or an orchestra, or any other body of musicians doing ensemble work, he will learn that he must do his part well so that the others may do their parts well. Thus the great lesson of cooperation is brought home to the boy or girl in a way that is most effective. Baseball and football teach this cooperation to a few, but in high school chorus all can learn it.

Ten per cent of the students of Magdalen College take music. Ninety per cent do not.

The ten per cent taking music receive seventy-five per cent of all those prizes and scholarships; in all departments, mind you.

The ninety per cent not taking music are contented with, or at least have to put up with, the remaining twenty-five per cent of the prizes and scholarships.

This rather amazing record has been the average for the last thirty years.

Music also cultivates the spirit of altruism. Young people should be encouraged to hold their talents in readiness for free and frequent use for the good of the community. This use, of course, reacts upon the individual in a very positive way for good and is a strong influence for counteracting evil tendencies.

PHYSICAL

The practice of music is recognized to be of great value as a means of physical development. To the singer or to the player of wind instruments there comes the finest kind of lung development, which is conducive to a long and healthy life. The practice of music has also a direct and beneficial effect upon the brain. When the blood circulates rapidly and evenly, as it does when we breathe deeply, the mind is in that calm, alert state that allows it to be used with the highest efficiency. The physical control necessary for the successful playing of any instrument or in singing, will induce habits of physical poise and mental equilibrium that make for culture, strength of character, and ability.

VOCATIONAL

Last on the list of education values, though by no means unimportant, is the vocational value of music. Long before the present wave of vocational training swept over the country the competent music supervisor was turning out pupils who could earn money with their music. As a result of the practice, encouragement, and training received in the schools thousands of pupils have found places in church choirs. Pupils from

school orchestras are joining the musicians' unions and getting the regular fees, or playing independently. Many young people work their way through college with the help of their music. Motion picture theatres engage many. A student who goes to college is greatly helped if he can sing or play.

One of the frequent handicaps of life is the inability to express oneself in a forceful and convincing manner. A doctor, lawyer, preacher, teacher, or business man needs the development of the speaking voice which comes from singing correctly. When the doctor comes, if his voice is hard and raspy, we are apt to feel worse after his visit. If his voice is kind, sympathetic, smooth, and clear, we feel better immediately. If the minister's voice is unemotional, his prayer or sermon has not the effect that it would have had if he had spoken in a well-modulated voice. A lawyer who does not have good vocal control certainly cannot expect to influence a jury. The same criticisms apply to teachers. In fact we might enumerate dozens of vocations in which good or bad use of the voice may help to spell success or failure.

INITIATIVE

The greatest thing we can develop in the pupil in any line is initiative, no matter what form or direction it takes. The pupil who has initiative will be able to go out into the world and carve a place for himself far more easily than the one who simply does what he is told. There is a fine field for the development of ini-

tiative in the music classes. The pupil who leads his section of the chorus is developing courage to do many other things without being pushed or prompted. It takes courage of a very fine order to start in and sing a part in a chorus and run the risk of doing it wrong.

One of the best ways to secure efficiency is to develop the initiative of the child as early as possible. Teachers seldom do this. They do altogether too much directing. Indeed they are so apt to direct every move the pupil makes, that the average class would be wholly unable to leave the building at all unless some teacher stood near and said, "Turn, stand, pass," at them. This is especially true of the lower grades. It has its logical result in the upper grades and high school, and is the principal reason for the criticism directed toward the inefficiency of pupils after they leave school.

It is not so much the course of study that is at fault, as it is the way the subjects are handled. The pupil is so seldom allowed to use and develop his own initiative that he has none to show when he leaves school.

EFFICIENCY

Efficiency means using the easiest, shortest, and most effectual way of doing anything, either mental or physical, whether it be calculating the transit of Venus, making change for a dollar, building a battleship, or washing a dish. It means watching every movement to see that it counts, and that the most work is accomplished with the least expenditure of time and energy. This applies to all work, both mental and physical, done in the schoolroom, and it should be the study of every

teacher to turn the attention of every pupil to the way he does his work as well as to the correctness of the result he attains. The pupil should be developing good life habits rather than merely finding correct answers to problems. A teacher who allows a pupil to work in awkward, ineffectual ways, no matter how good the result, is doing him a lasting injury. The first thing the schools should teach children is how to work. We can make the child do anything we ask him to do but that is not the point. We must make him want to work by giving him a motive and then showing him the best and the easiest way. But as the motive cannot always be made plain at first, we should not weakly wait until the pupil wants to do a thing before requiring him to do it. We should see that the children work faithfully at whatever they are doing, and they will soon see that it is worth while. The following incident well illustrates this point: Some years ago a freshman in high school refused to have his voice tested. He was so stubborn that the music supervisor took him to the principal, who was one of the most gentle of men. The principal was also a good psychologist, and his amazing exhibition of his psychology fairly took ones breath away. Without a word as to why they were there, he leaped from his chair and shouted at the trembling youth, "What are you doing in my office? Go straight back to your class and do whatever any teacher tells you to do, and never show your face in this office again." They turned and went. When they arrived at a secluded place, the supervisor tested his voice and he offered no objection. He re-

turned to his class, and the teacher put him on the front seat among the poor singers. Later he gravitated to the back seat where the good singers sit. His teacher soon reported him as the most interested one in the class. All he needed was a jolt. When he got that, he found that music was a fascinating subject and one that well repaid hard work.

Efficiency is a study that taxes the keenest minds and, conversely, it is a study that will make all minds more keen. There is the story of the efficiency expert who never laid a brick in his life, but who after watching an old bricklayer work, taught the old hand how to lay bricks four times as fast with half the labor. Children need the same kind of supervision and training. Some years ago we had the good fortune to work with a red-headed teacher who knew how to teach efficiency. She got her work done with less fuss and feathers and less wasted time than any other teacher we ever saw. On the blackboard was the program for the day. When the clock pointed to the time indicated as the end of a lesson, she simply tapped once with her pencil to turn that lesson off and the next one on. The pupils hated her the first day or two, but at the end of a week they all liked her. At the end of the first month they adored her and at the end of the year when they had to leave her, they were heartbroken. In addition to their book knowledge, her pupils had learned something infinitely better:—they knew how to work, and they also knew the value of time. Her pupils usually finished the work of their grade a couple of months ahead of time.

This teacher's method was very simple. She studied efficiency, but it was before the day this word became a slogan. Her first task with a new set of pupils was to teach them to eliminate all false motions and to waste no time.

Music teaching the gauge of a teacher

Not only is music a fine efficiency study for the children, but it is one of the best tests of a teacher's ability to handle a school. If the teacher is weak in discipline, or slow mentally, the music lesson is the first to show it. Efficiency must, of course, begin with teacher. A stream rises no higher than its source and if the teacher is inefficient, it is hopeless to expect anything else from the pupils. There is a high school teacher in Minneapolis who is so efficient that she teaches six classes daily and never has a paper left over to correct after school. She does this while she is hearing recitations. She will listen to a French class with one ear, a German class with the other, and correct papers at the same time and never make a mistake. It seems impossible, but she says it is simple, and it looks simple when you see her do it. She says it is only using your brain as it was intended to be used. One of her secrets is that the pupil and not the teacher does the reciting.

There are efficiency hints all through this book and the music teacher who wishes to make his teaching efficient should make a careful study of the way these suggestions are carried out.

THE DALLAS MEETING

The significant place given to music in the program of the department of Superintendence at Dallas, and the intense interest manifested in the discussion group devoted to Music Education, indicate the desirability of some statement by the Department of Superintendence.

We therefore resolve:

1. that we favor the inclusion of music in the curriculum on an equality with the other basic subjects. We believe that with the growing complexity of civilization more attention must be given to the arts, and that music offers possibilities, as yet but partially realized, for developing an appreciation of the finer things of life. We, therefore, recommend that all administrative officers take steps toward a more equitable adjustment of music in the educational program, involving: time allotment; number and standard of teachers; epuipment provided.

2. that we favor an immediate extension of music study to all rural schools, in the belief that no single development will so greatly increase the effectiveness of their work and so greatly lessen the extreme differences now existing between rural and urban education. We recommend as a guide the "Course of study for the Rural Schools" apporevd by the Music Supervisor's National Conference.

3. that we believe an adequate program of high school music instruction should include credit, equivalent to that given in other basic subjects, for properly supervised music study both in and out of school;

moreover, the recognition of music by the high schools as a subject bearing credit toward graduation should carry with it similiar recognition of its value by colleges and other institutions of higher education. We recommend further that the Department of Superintendence favor a study of present practices as to music credits.

4. that, recognizing the great interest manifested at this meeting toward making music a more vital element in education, we recommend that this subject shall continue to receive the attention of the Department of Superintendence and be included in the discussion groups of its annual program.

CHAPTER II

High School Chorus

ORGANIZATION

Where the pupils in the grade schools have learned to read music with the consequent liking for music that always accompanies this ability, it is not difficult to carry on the work in the high school. If the music in the grades is nothing more than the recreational singing of rote songs and listening to the talking machine, a far different problem will be confronted in the high school. There are still many high schools where music has never been introduced, and many that take pupils from places where music is not taught in the grades, or where many of the pupils come from the country and have never studied music. Such conditions will prevail until music is required in both urban and rural schools and the work is standardized by competent supervisors.

In the following pages is set forth an ideal plan for high school music. Variations to meet different conditions are also suggested. In outlining a course of music for any high school, it must be remembered that the work has many phases. There should be music for every one, and there should be special classes for the musically inclined and the musically gifted.

IMPORTANCE OF CHORUS

First in importance is the high school chorus. This is the big thing and the one to which the most thought and care should be given. The chorus work should be a sane and attractive combination of hard work and recreational singing. Pupils should find recreation in a change of work, and there is no subject in the whole curriculum that gives so good an opportunity to work out this combination as the high school chorus. Pupils at this age are very quick to decide, according to their own standards, whether they like a thing or not, and it rests with the teaher to make the chorus work good enough to convince them that it is worth while. This does not mean that the pupils are to be toadied to in any way, but their points of view must always be considered.

Nothing in the whole school day interests visitors of all kinds like good chorus singing. A fine high school chorus will advertise the school among patrons better than any other feature. Students like it and it helps to build up a better school.

The value of music education is so generally recognized that pupils in the grades take music as a matter of course, the same as they study arithmetic. Music is rapidly becoming an accredited subject in high schools and its value is no longer questioned.

LARGE CHORUS NECESSARY

Pupils in the grades use music that is simple and easy to sing, and a few voices make it effective. In the high school, however, the pupils are grown up and

the music that is suitable for children no longer interests them. They will respond to the big things in choral music, if there is an instrument capable of bringing out the great choral effects. This instrument is the chorus. A big chorus with body of tone and enthusiasm of numbers is necessary. Every pupil in the school can help in the chorus and can get some good from it, no matter whether his voice is good or poor. It is the one cooperative thing in which every pupil in the school can take part. It means that every pupil in the school can do team work of the most painstaking and valuable variety.

ORGANIZATION

There are two ways of organizing the high school chorus—the required and the optional. The first is the big, hard way, but the one that brings results of an enduring variety. The other is the small, easy way that amounts to little. The manner in which the high school chorus is organized is a good measure of the backbone of the high school principal and the supervisor. Where there is a weakness in either, the optional plan is usually followed.

There is a wide-spread notion that when a pupil gets into the high school he should choose the subjects he is to study. It is proper that he should choose some of his studies, but since he is too immature to choose them all, he needs to be advised. He should learn some things whether he likes them or not.

SELFISHNESS

The element of selfishness is apt to be paramount in education. Whether intentionally or not, we are con-

tinually appealing to the pupil to do his school work that he may get ahead, be a smarter man, occupy a better position in life, and earn more money than the other fellow. It is seldom, if ever, brought home to him that he should also work to be a better man so that he may be of more use to others. The altruistic principle can be taught in the high school chorus in a concrete way. If he is a good singer, he should go into the chorus to help the weaker ones. If he is a poor singer, he can go into the chorus and do as much as he can, so that there will be the enthusiasm of numbers. This unselfish cooperation should be taught to every high school student in order to counteract the selfish tendencies of utilitarian training.

The value of choral music is not at first apparent to high school students. The best way to make this value apparent is to have all the pupils take it. The very fact that choral music has sufficient value to make it required for all, stamps it at once as something worth while. When the pupils have worked in the chorus for a time, its value will speak for itself. Where music is optional, the boys are apt to neglect it and take something that appears to them more immediately practical. This makes a poorly balanced chorus and satisfactory musical results are impossible. The mechanically-minded pupils are apt to choose other subjects before they think of taking music. These are the very ones who should have some music to soften and enrich their lives.

The girls who have high soprano voices will always take chorus work, since most girls have a deeply rooted

notion that a soprano voice is a mark of distinction. If they have medium or low voices, they will not, as a rule, take chorus work. The lazy-minded pupil will also shun the chorus if he is allowed to, for good chorus singing is by no means an easy occupation.

Music study is often compelled to rest entirely on the interest it excites. When pupils have never tried chorus singing, how can they be interested? We fondly imagine and sometimes say that other subjects in the high school are carried along by the interest they excite, but are they? Careful scrutiny will reveal credits and similar incentives to be the real causes at work.

REQUIRED CHORUS BEST

The only effectual way to carry on high school chorus and have it repay the time and money spent upon it is to make it required for all. Those with chronic throat trouble should be excused, though many of these would be benefitted by a little quiet singing. Pupils who are hurrying through school for economic reasons are often excused, but such pupils need music for its recreational as well as for its cultural value. It brightens the mind and gives a broader point of view, besides relieving the mind of the deadening effect of plodding effort.

ALL CAN SING

There is a widespread conviction that only the gifted few can learn to sing. This has been proved untrue by experience. More people can learn to sing and read vocal music successfully than can learn arith-

metic. Since virtually, every pupil in the high school has sung in the grades, why should we deprive the high school student, or allow him to deprive himself, of the good that will come to him by taking part in the crowning glory of the music course. For years he has been preparing to sing the big choral masterpieces; now we should see that he does it.

In high schools where music is just being introduced, there is often a great deal of trouble, because of the unfavorable attitude of the pupils toward it. In high schools where music is optional, the pupils who do not take it are continually saying to the chorus pupils, "We do not take chorus work; why do you take it? It is of no value." Many high school teachers are also saying, either consciously or unconsciously, to the pupils, "Leave music alone; it isn't worth anything to you. Put your time on something that will do you some good—my subject, for instance." The parents are apt to say the same thing at home.

This unfavorable attitude on the part of the community, the pupils, and the teachers is the first and hardest thing the supervisor of music has to overcome. The required method is the best and quickest way to do it. The very fact that the school authorities consider the chorus of enough consequence to be made obligatory upon all pupils, at once creates an atmosphere of respect for the subject. The success of the music itself, when the classes are large and well balanced, as they always are under this method, soon wins the pupils, and in a short time opposition to chorus singing disappears and choral music takes its rightful place in the school work.

APPRECIATION

It is in the chorus class that every one has a chance to learn to listen to and appreciate great music. We spend much money in teaching pupils to work; we can certainly afford to spend time, money, and effort in giving them the capacity for enjoyment later in life that music gives.

Since it is admitted that chorus work provides musical, mental, moral, emotional, physical, and vocational training of great educational value, it is our duty to see that every one in the high school, as far as possible, gets this training.

TWO ANECDOTES

To illustrate further the comparative values of the optional and required ways of carrying on the high school chorus work, let us relate two experiences.

Some time ago one of the authors had the privilege of being present at the last rehearsal of Verdi's "Requiem" given by one of the suburban high schools near Boston. There were six hundred pupils in the chorus. Although the whole school had learned the piece, these six hundred had been chosen to give the work, as that number was all the stage would hold.

It was the custom for this high school to learn one of the big choral works each year and give it in Boston with soloists and orchestra. The leader, a big, husky fellow, whose years were many and whose energy was enormous, was a regular steam engine in human form. It was an inspiration to be present on such an occasion.

In this school, music took its rightful place as a means of education for every one. No need to drive

any of the students into that chorus. They had to be driven out instead. Why? They knew they were doing something worth while. The music they studied had an instrument that could interpret it—a big chorus. Hearing and taking part in this grand instrument made the music take hold of all the students in the school, and they responded to it wonderfully.

Two days later the following occurred in a high school auditorium in another city. The school had an enrollment of eighteen hundred. The principal with a tolerant smile, assured the visitor that the music teacher might be there if he had no other engagement, it being his day. He came just a minute ahead of his class. The class entered. They were all seniors and were preparing a number for the commencement program. There were sixty sopranos, ten altos, no tenors, and two basses. They left out the tenor of the four-part arrangement of the short and simple song they were studying.

The music was distributed and they went at it. The teacher said that they had worked on this piece during two previous lessons. He also was a big, husky fellow, but he was not old and the fire of enthusiasm was not apparent in his eye. The pupils sang this song over and over endlessly, though willingly enough. They were very amiable about it, but how they endured the ceaseless repetition, getting nowhere, was explained by a visit to the grade schools the next day. They were used to it. They had been brought up on rote and repetition, and knew nothing better.

They sang this simple piece for forty-five minutes.

The teacher didn't seem to mind it, however; neither did the pupils. Every one sang all the time. They didn't need to look at the music. The two basses matched pennies, and one girl on the front seat embroidered, unrebuked. At least two of them got something out of the lesson. The visitor was sure of the girl; but was in doubt as to which of the basses came out ahead.

Some high school pupils will read music well, but many will not be able to read music at all. If they cannot read, it is pretty late to teach them. The first thing to be done, however, is to make them want to learn to sing, if they do not already know how.

A large chorus has the most enthusiasm, and is, of course, much more inspiring than a small one. In the small class the pupils have a better opportunity to read music but the enthusiasm will not run so high. The combination of these two plans is most desirable.

PERSONNEL OF CHORUS

It is better to have all the students of the high school together in one chorus than to have them separated according to years. The music will be better and the school program easier to make out. Instead of a course of music study for four separate years, it is better to outline a flexible course of study in a four-year cycle. There are a number of good reasons for this. The pupils will respond best to music that is difficult and of high quality. The older voices must be in the chorus to make this more difficult music sound well. For instance, the Hallelujah from the

Messiah will sound pretty thin with freshmen, but if there are a number of seniors in the class to give body to the tone, the selection will sound well and all will get more out of it. The freshmen will work with a will if they are in a class with older pupils, and the older pupils will sing better if it is explained to them that they are making possible not only their own education in music but also that of others. This will teach unselfishness, cooperation, and loyalty to the mass.

There is so much difference in the size and organization of different high schools that it is difficult to outline a plan of chorus organization to suit all schools.

LARGE CLASSES BEST

The size of a high school chorus should not be limited except by the force and ability of the director, the disciplinary strength of the principal, and the size of the auditorium. A class much under a hundred is too small to be inspiring. From one hundred to three hundred is a good number. More than the latter is apt to be cumbersome.

The plan in use in the Minneapolis high schools works very well. These vary in size from fifteen hundred to three thousand.

The program is so arranged that the pupils go to the chorus room when they have no other recitations. The choruses vary from one hundred to three hundred, and are made up of freshmen, sophomores, juniors and seniors. Where the classes do not balance well, changes in the program are made to fill out the parts.

Since the pupils go into the music classes during their study periods, the other teachers are employed in the regular program. Their time therefore is not wasted.

In high schools under five hundred, the above plan is not so good, because the classes are too small to make chorus singing worth while. In schools numbering less than five hundred, it is best to have all the pupils meet together and have but one class. As this will necessitate some special time being set aside for the music, the other teachers will naturally have nothing to do during the singing period. But the chorus is worth the time spent on it, even if the other teachers are obliged to have an idle period. This latter plan was in operation at Oak Park, Illinois, until the school got too large. The chorus period there was of twenty minutes' duration daily. There was an assembly period of half an hour, ten minutes being devoted to the various things usually done at assembly. The rest of the time was devoted to music, and the plan worked very well.

Where the whole school meets as a chorus, there is of course the objection as indicated above, that the rest of the teachers have nothing to do. Since these teachers usually have pupils that they wish to work with personally, it might be arranged that each teacher could take one or two pupils from the chorus for special work. This would not bother the chorus leader particularly and would help make the program for the whole school easier to plan. The other teachers should not take more than one or two at a time; consequently the supervisor should not be touchy about this. With

the proper spirit on both sides, this plan will work very well, and by making this suggestion himself, the clever supervisor will be able to get more time for his chorus work, and by thinking of the other departments, he will establish his work more firmly. The music supervisor, of all people, should remember that his is not the only department in the high school and should, therefore, meet the other teachers more than half way in any scheme that has to do with furthering the efficiency of the entire school.

INTRODUCING CHORUS WORK

In places where music is taught in the grades it is not difficult to introduce it for the first time in the high school. There are several ways of doing it. Music was introduced into the high schools of Minneapolis in 1912. Music had been taught in the grades for many years. All the freshmen entering the high schools in 1912 were required to take the chorus work twice weekly. All the pupils in the other classes were invited to take it if they wished. The next year the sophomores were required to take it, and so on until in four years all were taking it and it had become an established institution. The introduction was not achieved without a good deal of coercion, for many of the pupils wanted to do as they pleased about the music, but now the pupils themselves see the value of the music work.

Introducing music into high schools where it has never been taught in the grades presents many obstacles. If the students do not read music before they

get to the high school, they probably will never learn, as very few of them will submit to the discipline and to the reading of the simple material their ignorance requires. Some very gifted supervisors are able to inspire and fill with enthusiasm pupils wholly ignorant of music and sometimes get very creditable work from them, but such strong supervisors are unfortunately the exception rather than the rule.

LENGTH OF CHORUS PERIOD

The length of the period for chorus work varies in different schools. The time spent on music in any school is likely to be inadequate. The same cry goes up from the teachers in all grades about all subjects. The trouble is that the pupils have not been taught to use to advantage the time allotted to them, and neither have the teachers, for that matter. Efficieny in the school room is a subject that every teacher should master so far as possible. Once mastered, there would not be the clamor for more time, for the pupils would be rapid enough in their work to accomplish everything needed.

There is nothing that will enliven a school so much as a good sing, and if it were possible to do it, the very best thing that could happen to a high school would be to have the whole school meet half an hour daily and sing together. This is utopian, but it will come when the grade work is perfected.

CHORUS LEADER

Probably the most difficult position in the whole school system to fill successfully is that of high school chorus leader. The classes are large; they meet the teacher but once or twice weekly; and the pupils are just at the age when they are hardest to handle. These and many other reasons make the path of the chorus leader anything but a flowery one.

The teacher must be a disciplinarian, one who is able to rule tactfully without too much show of driving. He must be a teacher of the most ingenious variety and also have great force and endurance, both mental and physical. He must have perfect self-control, for nowhere is it needed so much as in the high school chorus class. He must have the right attitude toward his subject and see it from the big human educational side, as well as from the musical side. He must have infinite patience, firmness, and an intense love for young people.

It is no easy task to be a successful chorus leader. It is a man's job, though many women are doing it splendidly. When we say that it is a man's job, we mean that boys are more likely to sing if there is a man at the helm. Then again in the large high schools, where there many classes daily, the mere physical strain of several chorus classes in succession is too much for the average woman not possessed of great physical, as well as mental, endurance. Pages might be filled with the attributes desirable in a chorus leader but we must not discourage the aspirants to sucess in this field.

MENTAL TRAINING

A pupil goes to school to learn to use his brain on the problems of life. The average teacher seldom thinks of this, much less does she impress it upon her pupils. To both teacher and pupil the lesson of the day is too often the end instead of the means of mental training. The importance of the lesson itself should be kept before the student, but since the *way* he gets it is still more important, that should be impressed upon him constantly. If pupils had a clear idea of what they come to school for, they would become more interested in watching their own mental development and consequently would have a desire to remain in school longer.

The music teacher is vitally interested in making the pupils quick-minded, for without this mental alertness on the part of the pupil, the chorus leader is helpless. Music is especially adapted to cultivating mental alertness. For this purpose, no subject in the school curriculum is superior. It is the business of the music teacher to make this clear to the pupils. The leader will have to show mental speed and clearness himself, or his preachings will be of no avail. This is why no slow-thinking or slow-speaking person should go into music supervision. Every teacher should be able to keep a few jumps ahead of his pupils.

Many teachers believe that, in training the mind, accuracy instead of speed should be the first consideration. This is wrong. The pupil should be trained to speed first. Accuracy first is peculiarly fatal to good work in music. In music, time is of first importance, and a teacher who allows a child to hesitate over a note

is not only spoiling the music but is allowing the pupil to grow up with a halting, timid habit of mind. In the usual school system a pupil would almost as soon be hanged as make a mistake. Applied to music, this is all wrong. Without doubt, the principle holds good in other branches, also. The pupil should grow up with the same fearlessness toward mistakes in music that he has about throwing a ball and missing the mark. He should feel that it is his privilege to make all the mistakes necessary to get the song right at last. He must learn to start at the beginning of a song and sing to the end without faltering in his time, no matter if he gets many of the tones wrong. With this mental habit as a foundation the rest is easy, because the fearless mind will become far more swift and accurate than the timid one. Personally I like the "sassy" child; his "sass" shows he has fearlessness and assurance. The wise teacher can turn these qualities into proper channels and make them count for his proper development.

THE OVER-SENSITIVE MUSICIAN

It is often noticed that the music teacher who sings or plays well, and who has a sensitive ear, is often a failure as a public school music teacher or as a supervisor. The over-sensitive musician is not able to endure discords; consequently, when he hears one he squirms and suffers audibly until the pupils acquire the teacher's false sensitiveness and are afraid to sing anything for fear of making mistakes. The spirit of the army, which makes the soldiers advance in the face of the enemy, should prevail in the schoolroom and es-

pecially in the music lesson. Of course one must have a good ear and be a good musician before he can be a good music teacher, but a music teacher should not allow his musical temperament to run away with him.

SET UP A HIGH IDEAL

The chorus leader should expect a great deal from his pupils. He should impress upon them at the outset that the chorus class means business and that from it they will receive a training that is well worth while. Since the musical side of the work may not appeal to all of them at first, they should be taught to work for mental and physical development. Music appreciation will come later.

If there is anything that a high school pupil will take advantage of and at the same time despise, it is an easy subject or a teacher who lets them do as they please and waste their time. They admire, though they may complain bitterly of, the teacher who makes them toe the mark and get something done. If properly led and inspired, pupils like to do, and will do, the big, hard things. It is, therefore, the problem and the joy of the chorus leader to arouse the pupils to such efforts.

The chorus work will not go well if this feeling on the part of the pupils is impersonal. The right attitude toward the work must be shown by the pupils individually. Since sermons of all kinds are usually passed on to the other fellow, it is a poor plan to correct the class as a whole. Whenever a correction is made, it should be made kindly and personally. If something is

wrong, ask some one person if he is responsible. This will bring the matter home to the individual and make him think as an individual.

SENIOR HIGH MUSIC ROOM

The chorus room for a senior high school should be built especially for music and adapted to as many activities as possible. It should be large enough to accommodate two or three hundred pupils. More than three hundred in a chorus class is likely to make it unwieldy and the finer effects of chorus singing will be difficult to attain. A narrow, deep room has better acoustics and the pupils are able to hear the other parts more distinctly. Teachers will readily understand that it is an important consideration in both performance and appreciation.

The best arrangement of seats for the singing class, when not too large, is the individual desk with aisles on either side. This allows the teacher free access to every pupil and enables her to give individual help. However, this sort of an arrangement with a large class requires a large and rather expensive room.

A different arrangement, while making singing a bit less easy, does not hurt it materially and has several things in its favor. The following arrangement has been found very satisfactory.

The rooms of course should be much deeper than wide. If the room is wide enough the seats are arranged in twos, sixteen seats in a row across the room with nine aisles. If this makes the aisles too

narrow the seats may be placed in fours with five aisles. This is not so good an arrangement as the other since it does not allow the teacher as free access to each pupil. In front of the stationary seats a clear space is left.

A small movable platform, made in sections, is an important part of the equipment of this room. The piano, teacher's desk, talking machine, record cabinet, and chairs for the band and orchestra with the necessary number of music stands are in the space left in front of the regular seats. These chairs and stands can be placed against the wall when not in use or the chairs may be set up in front of the regular seats to meet the needs of an unusually large class.

When the room is used for the appreciation classes, band, orchestra, glee clubs, recitals and other school activities, different arrangements of furniture are made.

When the band or orchestra meets, the small platform is turned up on edge against the wall and out of the way.

When the room is to be used for dramatic practice these movable chairs and the racks may be placed to mark the entrances and to furnish seats for the actors.

The sides of the room are lined with recessed book cases. This makes it possible for the singers to collect their material easily and quickly while passing to their seats. Band and orchestra music should be kept in a case separate from the regular choral music.

A closet just off the singing room, fitted with shelves and stalls for all kinds of band and orchestra

instruments keeps the instruments all in one place and does not clutter up the music room.

Blackboard space on all the walls makes it possible for this room to serve as a regular class room when necessary.

This room should be placed where the noise from it and other rooms will not conflict.

It is best to have two entrances, one at the front and one at the rear so that classes will not have to pass each other in the doorway .

SEATING CHORUS AND ACOUSTICS

It is most important that the different parts of the chorus be able to hear each other and thus be able to keep in time and tune with each other. This desirable state is often hard to achieve, owing to the size, shape, acoustics and seating arrangement of the room. The size of the class and the balance of the parts must also be taken into consideration. If the pupils are not able to hear all the different parts they cannot keep together, and the music work will be uninteresting, as they will not be able to hear the different parts and will not be able to appreciate the harmonic content of the music they sing. To solve this difficulty, the chorus leader must use his ingenuity and experiment a little until he works out a seating arrangement that is satisfactory.

The pupils with true musical ears should sit in the rear seats and grade down to the monotones in the front. This should always be kept in mind when seating any chorus.

The logical way to seat a chorus is to have the sopranos at the left of the leader, then, in order, the altos, tenors, and basses. This plan is often not feasible, especially in a large class, as the parts cannot hear each other. When this is true, it is better to put the basses and sopranos in the middle, the altos to the left of the sopranos, and the tenors to the right of the basses like this:

Altos *Sopranos* *Basses* *Tenors*

With this arrangement all the pupils are sure to hear at least three parts distinctly, two of these being the most important ones, bass and soprano.

In classes where the bass and tenor parts are small, the pupils may sit like this:

Sopranos *Altos*
Tenors *Basses*

There are other arrangements that may be used for different purposes. Since the effect of the music on the pupils themselves must not be overlooked, a fine way to accomplish such an end is to divide the class into two choruses so that pupils may occasionally hear the music they are studying sung by another chorus.

At one time the only assembly hall available at the Oak Park High School was a long, narrow room that would seat about nine hundred people. Instead of being placed at one end or in the middle of one side, the stage was placed in the middle of the room and the seats arranged so that the pupils in one-half the room faced the pupils in the other half across the stage. The whole school, consequently, met as one class divided

into two complete choruses, one in each end of the room. The rear rows of seats in each end of the room were raised so that the pupils could see each other and also the leader. This temporary assembly hall proved to be an ideal arrangement for chorus practice. These two choruses either sang antiphonally or together as the leader indicated.

This effect can be approximated in the usual class room or auditorium by arranging the class in two choruses sitting side by side like this:

A. S. B. T. *A. S. B. T.*
A. S. B. T. *A. S. B. T., etc.*

The same effect can be produced by having the chorus divided in half, from front to back; but this is not so good an arrangement as the other two.

Individual work should not be forgotten in the chorus work. While the classes are too large and the time too short for much individual singing, the same results can be arrived at, in a measure, by changing the seating from time to time so that pupils may get used to singing with different people. Another way is to seat the pupils by quartettes, like this:

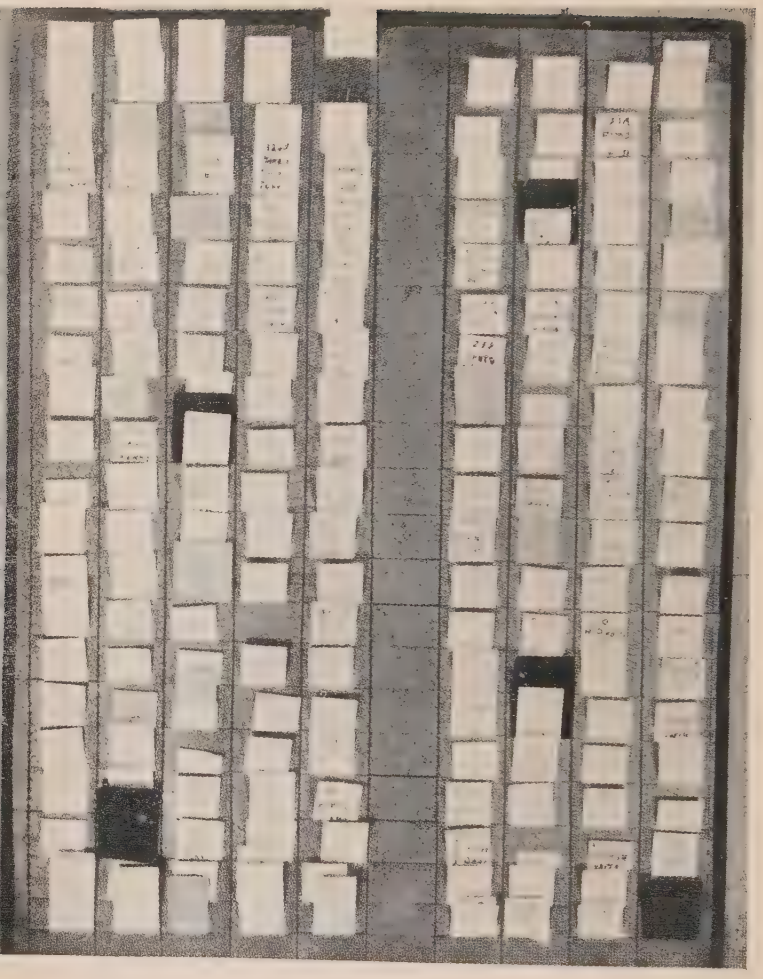
ASBTASBT
ASBTASBT
ASBTASBT

As pupils should be independent singers when they graduate from high school, seating them in this way, where the pupils sitting immediately next to them are singing some other part, will make them independent and secure nearly all the good effect of individual work without the loss of time which the real individual

would entail. This plan enables every one to hear the harmony distinctly.

CARE OF MATERIAL

One difficulty encountered in chorus work is the handling and conservation of material. When the pupils furnish their own music this presents no problem. When books are furnished by the school board, enough should be purchased to furnish at least one copy for every two pupils. A high school with sixteen hundred pupils should have eight hundred books of a kind. In the regular chorus class each pupil would have a book, and at assembly each two pupils would have one. It would be better for each one of the sixteen hundred to have a book and be responsible for it and bring it to the class each time, but this would double the expense. The better way is to devise some scheme of distributing and collecting the books at each lesson. It is a good plan to have a library truck for the music books. This can be wheeled along the aisle, the end pupil on either side taking the required number of books and passing them along. At the end of each lesson period, they may be passed and piled in the middle seat of each row, which seat should be left vacant for that purpose. At the end of the last period they may be collected and returned to their places by the pupils sitting in the aisle seats. Where the room is provided with opera chairs, there should be book racks on the back of each seat. While the books are being given out and collected the class should sing some selection from memory so that the time may be fully occupied.



Seating Diagram

LIBRARY

When pupils like a selection, they are very apt to take books home without permission and either forget to bring them back or keep them purposely. Often they want to sing some of the school music in their churches or to work on the lessons at home. They should be encouraged to sing out of school as much as possible. The best way to do this is to place a number of the music books in the school library where they may be drawn as regular library books. This will take a great deal of work from the chorus leader and will allow all the books to be collected at the lessons.

ATTENDANCE RECORDS

While keeping a record of the attendance of a chorus class is something of a problem it is something that should be done very accurately. No one would think of calling the names of the pupils as it would take all the time of the lesson to do it. In fact calling the names of the pupils in any class always impressed us as the very best way of wasting the time of the lesson that could well be devised.

SEATING DIAGRAM

The best way to take the attendance is to have a seating diagram made with pockets into which cards bearing the names of the pupils can be slipped. A card can be slipped quickly into the pocket corresponding to the seat the pupil occupies in the class. These seating diagrams are very easily made. The small ones for common school rooms are for sale at school supply stores,

but they are seldom large enough for a chorus class, and the pockets are seldom deep enough to accommodate the cards of the size.

A LITTLE STUDY

A little study of the seating plat pictured opposite page 42 will show how it is made. The foundation is a piece of heavy cardboard of the required size. Strips of some tough paper like oak tag are sewed with long stitches to this foundation cardboard with a common sewing machine. The strips of oak tag are two inches wide and as long as the cardboard is wide. These are laid on the foundation overlapping each other an inch. They are sewed to the base making pockets an inch and an eighth in width and the cards are held very securely. There is room enough to insert and take them out easily when necessary. This pictured plat is ten rows wide and twenty-one rows deep and will take care of two hundred and ten pupils. A few colored cards are shown as explained on page 44.

The cards used may be of any size, but experience has proved that a card made of stiff cardboard one inch wide and three inches long is about the best size. This card requires a pocket an inch and an eighth wide and two inches deep, so that a card will slip in easily and yet be held securely. One inch at the end of the card should show above the pocket.

When the chorus is seated for the first time each pupil should be given one of the small cards referred to above. Anything the teacher wishes may be put on this card. Instead of telling the pupils what to do with

this card a quicker way is to have a sample card drawn on the blackboard and allow each pupil to fill in his own, printing the various items instead of writing them. As soon as the pupils have filled in these cards,

Jones,
Mary A.
Senior.
Second
Soprano
Room A.

the person who looks after the attendance should begin to place these cards in the pockets of the seating plat while the chorus leader takes up the music of the lesson. The person taking up the cards should stand facing the class holding the seating plat so that the pockets correspond exactly to the seats of the room as he sees them while facing the class. Commencing with the front row of pupils he should place the cards belonging to the pupils in the first row of pockets nearest him at the bottom of the plat and so on until all the cards are placed.

TAKING ATTENDANCE

The persons taking the attendance may be regular high school teachers assigned to that duty or they may be members of the chorus. It is a good plan to have pupils do this work as it relieves the teachers, gives the pupils responsibilty, and gets needed work done. A turbulent pupil is often steadied by responsibility and extra work. It is also a good plan to allow a girl to take the attendance of the bass and tenor sections, and a boy that of soprano and alto.

With a diagram of this kind absences are instantly noted by the person holding the diagram and a glance at the names on the cards will quickly show what pupil is missing. When a pupil needs to be moved, his card

can be moved to correspond to his new place in the class.

FURTHER USEFULNESS OF CARDS

These cards can be used for a number of other purposes than merely attendance. A card with no additional marks may indicate satisfactory work in class. Various marks may be added if the work is not satisfactory. When a pupil has been absent his card may be turned face in and left so until the pupil has brought his excuse and been reinstated in the class. Deportment may be marked with colored cards. If a pupil is troublesome or lazy, a blue card may be slipped in behind his white card and left there until its removal is made the reward of a certain number of days with a perfect score. A repetition of the offense may mean a red card and a longer season of probation. A third offense may mean a black card and consequent expulsion from the class. This seemingly childish-sounding scheme used by a tactful and fair-minded teacher is a potent means to assist pupils to learn to discipline themselves.

When the diagrams are left where the pupils can see them, one's transgressions against the efficiency of the class show up in brilliant colors. That the least disorder destroys the efficiency of the class, the pupils know well. With this glaring record of where the blame rests a wholesome public opinion can be trained. Contrasting the diagrams of different classes and sections of the same class may have a wholesome influence if tactfully done. There may be a little danger that the

pupils will yield to the temptation to remove these colored cards surreptitiously, but here again the innate honesty of the students can be trusted.

DISCIPLINE

It takes strength, tact, and good sense of a very decided type on the part of the chorus leader to properly discipline a large chorus. And if the chorus is not well disciplined there will be no music to amount to anything. It seems almost like sacrilege to mention music and discipline together but we may as well face the facts. Ensemble music of all sorts requires the closest attention, and this attention depends upon the response the leader succeeds in getting from the members of his body of musicians. The discipline the captain of a company of soldiers imposes upon his men is not to be compared in severity to that required by the leader of the professional orchestra. The response to orders must be exact and instantaneous or the musical effects will not be good. The same is true of the high school chorus. It is the leader's greatest task to learn how to discipline his chorus effectively and get them not only to submit to this discipline but to discipline themselves.

If the general discipline of the high school is weak, as it so often is, the chorus class will show the same weakness. There must be a chorus leader who can keep the pupils interested and make the lessons go. Supporting him there must be the principal of the school and the regular high school teachers, all of them ready and willing to help make the chorus work a suc-

cess. There must be at least two stiff and able bodied spines back of each chorus class; one must belong to the chorus leader, and the other to the principal of the school. A weakness in either will result in the failure of the chorus work. The principal is apt to demand that the chorus leader do the disciplining; the chorus leader is prone to lay this work on the principal. As a matter of fact both must do it.

The success of any scheme of discipline depends entirely upon the ideal the leader has regarding discipline and upon his success in establishing the same ideal in the minds of the pupils and securing their co-operation in enforcing it. Since prevention is, as we know, the best cure for any disease, the clever leader will so plan and carry on his lessons that there will be no time or inclination to disorder among the pupils. The first and most important step in this direction is to make the music work worth while, and to make the pupils see that it is worth while. This will be discussed later.

Discipline is especially hard in chorus classes as chorus singing is necessarily a noisy subject, involving large numbers of people, and a subject requiring closer and steadier attention than any other. Each chorus leader must work out his own individual ways of discipline and he must be firm and smiling at the same time. Since young people will work hard for any person they like, the chorus leader must be sure to merit and secure the respect and liking of his pupils.

"It is an easy thing to stand a pupil up and make him do a thing. It is far harder to stand him up and

make him want to do it." The latter is true discipline; no other ideal should be tolerated. We sometimes have to use the first to begin with but we should never be satisfied until we have achieved the latter.

The leader should always assume that the pupils are in perfect harmony with his wishes and that they will strive to carry out his plans and suggestions. He should never assume that there will be trouble in any way, but of course he must be ready to deal with or ignore trouble at any time. The wise teacher will choose which of these two plans will best serve the occasion.

PUBLIC OPINION

The leader's most important work will be to train his pupils to take such pride in the music that they will tolerate nothing that impairs its perfection. When this is accomplished, the lawlessly-inclined student will be kept in line by the public opinion of the class. No punishment the teacher is able to mete out approaches in effectiveness the weight of public opinion.

It should be the rule that pupils should keep at work in the chorus class and do as much as they can no matter what the quality of the result. A pupil's standing in the music class should be determined by the effort put forth rather than by the quality of the effect. This standard will appeal to all as fair and will encourage those who have not had the advantage of a good musical education in the grades. The leader must be continuously on the watch to see that every pupil is working all the time. Whenever a pupil is lazy, wasting his time, or out of order, he should have it brought

home to him quietly and personally that he is disturbing the efficiency of the class. If he is not doing his best, the class suffers. If he is attracting attention, the class suffers. Since anything he does that is not helping is hindering the whole class, he should be made to answer for it. This will develop his feeling of individual responsibility for the good of the whole lesson. At the end of the month all these lapses should be taken into account when determining the standing of the pupil.

When a pupil fails in any subject he is often very sure that he has been badly treated and that the teacher has a grudge against him, or at least he tries to make the teacher think so. To silence these objectors slips like the following may be prepared and kept on hand. They may either be printed or made on a typewriter.

Date .....*Hour of Chorus*.....

FAILED IN CHORUS WORK

Why .....

Signature of Pupil .....

Whenever a pupil is not doing his full duty he may be handed one of these slips. Not a word need be said to disturb the others. Requiring a pupil then and there to write out and sign the reason for failing to do his work gives him food for thought that is very salutary. These slips can be filed away, and if there is any question at the end of the month what the pupil's mark should be, the exhibition of these records in the hand writing of the pupil himself will quiet any remonstrance he may wish to offer. The pupils realize that it is a

rather serious matter for the teacher to have such a document in his possession. They seldom have to be handed the second slip for the same offense. It is not well, however, to keep these slips hanging over a pupil for more than the current month. He should be allowed to start with a clean slate the next month. Some system might also be devised whereby a pupil might redeem his slip or slips, by extra good work for a certain length of time.

THE "HONOR SYSTEM"

After the first four weeks of school during which time the students have become acquainted one with the other, they may be given the opportunity to elect their honor students,—those who have shown the best qualities of self-government and musicianship.

Each row informally, quickly and quietly elects its honor student who takes the end seat in that row. The honor student acts as chairman of his row. In case of any disturbance or lack of scholarship the whole row must leave the class and sacrifice their membership in the class until the student who has destroyed the efficiency of the row makes amends both to his fellow students and to the teacher. It does not take him long to see the injustice of his behavior when counseled by his fellow students outside the class room. If the student causing the disorder does not make it right with the class the other students in his row have the privilege of dismissing him from the class, or if they fail to come to an understanding, the whole row must leave the class. Thus far we have not had a single case where a pupil

did not do the right thing. There are many advantages in this kind of discipline. Mainly it relieves the teacher of doing the thing himself—thus eliminating the usual hard feelings between teacher and pupil. There is no greater penalty than that penalty which is placed upon a student by his fellow classmen. No student cares to be penalized the second time. It teaches disorderly students that they cannot destroy the efficiency of others and that the sooner they learn to be loyal and respectful to others, the happier they will become and the more respected.

ONE PRINCIPAL'S WAY

Sometime ago a high school principal walked into a chorus class which was not doing very good work and said, "Chorus is required in this school. Everyone must secure the chorus credits to graduate. It is up to you to get the work done. It is not up to the music teacher to make you do it. If you cannot do it this term you may take the chorus work next term. You can readily see how it may cramp your time to take more than two periods weekly in your senior year. It is up to you. If you cannot behave and work in the chorus class, just step out now and take it when you are old enough to control yourself."

This most salutary order settled the question forever in that school. It seemed a little hard for a pupil to be asked to step out and do the whole term's work over again just because he bothered the class at one of the lessons. But it was just and the pupils soon saw that it was.

The music of the class improved at once. The pupils liked it better for it was worth liking. But something far better than improved music happened to those pupils. For the first time in their school lives they found something that they were not to be petted cajoled or "interested" into doing. It was there to be done, and if not done properly they would just have to do it again when they *could* do it properly. High school principals should take this attitude more frequently. No pupil has a right to disturb the class in any way. If he does not know this he should be deprived of the privilege of the class work until he does.

INDIVIDUAL THINKING

The difficult problem in educating pupils in classes is to get them to think individually while working with others. It is this inability to think personally in a crowd that is responsible for many accidents and panics. This individual consciousness is especially difficult to develop in the chorus class, and to bring about its development will tax the ingenuity of the best teacher. Teachers are very prone to talk too much and in too general a manner. Whenever a criticism is given it should be given to the individual. It should be given tactfully of course; the pupil should not be "bawled out" before the class. If there is a disturbance of any kind the leader should make certain who is responsible and then bring the responsibility home to him with a failure slip or in some other inconspicuous way.

The teacher should always think of his class as a collection of individuals. Many chorus leaders see

but the mass. The leader should always see pupils as individuals. He should learn the names of the pupils as soon as possible and think of them by name as he sweeps his eye over the class. He should establish a personal relation with each member of the class as soon as possible and show that he is interested in each and every one. He must really feel this interest and not put it on, as pupils at this age are very hard to deceive. Even if a teacher does not feel this personal interest he can cultivate it if he sets about it. If he is a born teacher, he will feel it instinctively.

When there is something wrong with the music some pupil should be asked to tell the trouble and how to remedy it. The question, "What did you do to make it better?" will emphasize this personal responsibility. Each pupil must feel personally responsible for the success of the chorus and also understand that as a step in this direction he must help his neighbor to knowledge as well as himself.

PUPILS SHOULD HELP EACH OTHER

Many pupils will be found who cannot read music. Each one of these should be put in the care of some good reader. It will be good for the clever pupil to help the dull. The latter will learn to be a help to the class instead of a possible hindrance, and the spirit of the whole class will be raised. These pairs of students should be permitted to sit away from the rest of the chorus where the explanations of the teacher-pupil will not disturb the singing. They should be urged to work together outside of the class time as much as possible.

The pride of both should be awakened in the speed with which the slow pupil learns to take care of himself. A pupil will learn from another pupil faster than he will from the teacher. This distribution of the teaching force not only multiplies the teachers effectiveness but rapidly welds the class into a smoothly running music machine. If a teacher wishes to make friends with his pupils he should get them to help him and help the school. They like responsibility and public spirit. Here is a fine chance to let them develop both.

A QUIET MUSIC ROOM

There must be the appeal of common sense in all the suggestions that a teacher makes to a class. For instance, if there is noise in the class room, it will not do for the teacher to say "keep still," for pupils are very apt to think this expression is nothing but a symptom of crankiness on the part of the teacher. The teacher should instead remind the class that a person must have delicate hearing to be a good singer; that noise makes the singing sound out of tune and dulls the ear to the more delicate shadings of music. As this logic will appeal to most of the pupils, they will themselves see that the class is quiet. If a pupil is noisy, the teacher may quietly ask him if he is hard of hearing. This will bring home to him his trouble.

Whispering is but the sign of lack of something to do or of a lack of self-control. If the student does not respond to the teacher's suggestion that whispering impairs the efficiency of the class and is therefore not fair

to the other pupils, the offender should be put between two well-conducted pupils and allowed to absorb a little self-control from them. In most cases this is effective. Often it is well for the teacher to point out to the pupil that a lack of self-control is the cause of his trouble.

The inattentive pupil should be reminded that he has work to do, and that if he cannot make himself do it it is because he is too weak in driving force to make himself work. When his inattention is laid to lack of mental force, a pupil seldom needs a second reminder. In cases of extreme inattention it is sometimes a salutary thing to tell him that the work is apparently too hard for him and that he may sit in the back of the room and draw pictures or do something simple enough for him to grasp. This will not do with some pupils but it is a very effective awakener with many. After one trial of this plan the pupil usually returns to the class and asks to prove to the teacher and the rest of the class that he is strong enough to do the work. "Show me," says the teacher and the incident is closed.

Removal to a front seat is another good cure for laziness. Pupils who sing out of tune should also sit in the front seats with a few good pupils to help them so that their out-of-tune singing will not affect the music of the whole class. This section of the front seats should be distinct from the disciplinary section.

Sometimes a pupil does not sing because he knows the piece already. He should be reminded that since there are others who are trying to learn, it is his duty

to do his work so well that the rest will have a better chance to learn.

Sometimes pupils will not sing just because they do not want to. It is a poor idea for the teacher to say they must sing. If the fact that they are likely to fail and that the rest of the chorus needs their help does not stir them to activity, it is well to interview them after the class and find out the reason for their attitude. A little heart to heart talk will usually settle the matter. Occasionally one will be found with whom this treatment will not be effective. He may be excused from singing and be required to write out all the music the class sings and put the proper syllables under the notes. This should be accepted by the chorus leader as a substitute for the chorus work provided it is done before the pupil goes home at night. This will bring home to the student the foolishness of the "lazy man's burden" as no other plan will, for the clever teacher will see to it that the class sings enough music to keep the student busy long enough to let this lesson sink in. This logical punishment appealing to the student as fair, a few days of this will bring him to his senses.

Students who are unable to read music rapidly should be allowed and encouraged to take their books home and lightly pencil the syllables under the notes.

WHY BOYS DO NOT SING

There are some boys who do not sing. It is never because they do not want to, or that the quality of their voices deters them. Every boy would like to sing if he thought he could do it well. Such boys are afraid to

exhibit their slowness of reading. Every boy at a certain age yearns to sing bass and make a good loud noise. The tactful supervisor will try in a variety of ways to reach these boys. The basses should be encouraged to sing loudly until their timidity wears off. One supervisor uses this expression with telling effect, "It takes a man to sing bass. A sissy never can." It will be found that the biggest, strongest boys usually have the best voices. This can be pointed out to them and also the fact that the successful public singers are strong men physically.

As there is no human being quite so susceptible to flattery as the adolescent male, a little skillfully applied at this age will do wonders for many of them. It is right to do this, for there are times in the life of every boy when a little flattery is the finest thing that can happen to him. This is also true of girls, too, for that matter, though they do not need it as much but get it more often than the boys do at the awkward age.

In this connection, it will be worth while to call the attention of the class to the place music took in the late war. Singing leaders were appointed for the camps and the soldiers were taught to sing. The bands were nearly doubled in size and their use and number greatly increased. It may be worth while to learn, at this point, what people thoroughly conversant with the conditions in the army camps, had to say on this subject.

"In this awful war music has received an impetus greater than ever before known in history. Every officer and soldier of the four million in the American army today has awakened to the fact that *music is an essential* in war.

"The essentials are in order:

Food
Clothes
Military equipment
Music

"Why is music an essential?

"Because it has given to our soldiers a morale which they were unable to obtain by any other means.

"Colonel O. E. Haint said, 'Singing lifts the men along at the end of a hard day as nothing else can.'

"Lieutenant-Colonel John W. Abbott said concerning singing, 'Nothing is more beneficial in preserving the health and spirits of the men.'

"Colonel Robert L. Howze, Chief of Staff, said, 'Successfully trained to sing, men become better fitted for the team-work so essential in battle.'

"General Pershing called for more music in the same message in which he called for more food and munitions. He says, 'Music is as essential to the soldier as food and sleep.'

"All the other generals were unanimous in expressing the same sentiment."

DEVICES

The devices given for control and discipline are only for use as a last resort. Devices of all sorts are for use only when the teacher has failed to present the lesson with the proper appeal. However, since all teachers fail at times, it is only sensible to have a number of plans to be used as occasion requires.

The very best form of discipline that has ever been

devised is to keep the class busy all the time of the lesson. With no idle time on their hands and plenty of work that impresses them as worth while pupils will need no disciplining.

LESSON PROGRAM

In classes where the music is owned by the school it should be distributed before the class assembles, or placed where each pupil can get a copy as he enters. Each teacher will have to plan this so that no time is wasted. Where the pupils own their music there is of course no problem of distribution.

The page and title of the selections to be sung during the lesson should be on the blackboard. As soon as a dozen pupils are seated the pianist should strike the chord and the leader should begin the lesson at once. As the others enter they may open their books and join in. This plan wastes no time. If the teacher wastes no time the pupils will soon catch the spirit of efficiency and work the harder. Thus the lesson of using time to the best advantage will be taught. The pupils will learn to come in quietly so as not to disturb the music and there will be no opportunity for visiting or other disturbances.

Another way to begin a chorus lesson is to treat the chorus room as an auditorium and allow the chorus to enter as any audience does. They may visit quietly while they are taking their seats, putting their school books away, and finding the page of the first selection in the chorus book. This gives the young people a moment to chat, which privilege they dearly love but

which they must be taught not to abuse. When the chorus leader steps to the front of the class, that is the signal for attention; the chord sounds from the piano, the conductor moves his baton; and the chorus swings into the first piece without loss of time. They have had a little rest; they have been treated like sensible human beings and they are in just the frame of mind to enjoy their singing and get some good from the lesson.

The lesson should be divided into several parts. First some familiar selections should be sung, lively ones, to waken the class to the joy of energetic singing. A chorus needs this awakening more than other classes. Next, new music should be sung. Finally, the lesson, should be closed with familiar songs and one or two sung from memory while the music is being collected and put in place for the next class. A good marching song may be sung as the class is dismissed. Others of the school may join in and the whole building made to ring with the song as the pupils go to their various class rooms.

The less the leader has to say the better in all school work. The chorus class is no exception. Having the page and title of the selections on the board will do away with some talk on his part. Instead of announcing the page, the leader may simply point to the next on the board and proceed. He must of course make some comments on the music but these will be reduced to the minimum if he has taught his pupils to follow the baton as outlined in the chapter on conducting.

One leader used a clever device to restore order

when certain chorus members insisted on whispering while they were finding the page of a new selection. He simply arranged the lesson with songs that were in the same or related keys and tapped for them to hold the last chord of one piece while they turned to the next. Then he tapped twice and started them to singing. This gave no time for conversation and at the same time strengthened the singing muscles. It made one think of the heartless parent who compelled her hapless child to whistle while stoning raisins.

SINGING NEW MUSIC

It is easy for the teacher to conduct the opening and closing parts of the lesson where the class is singing familiar music, for all the pupils do well if the selections fit the class and the occasion. The middle portion of the lesson, where new music is sung, will tax the ingenuity of the best teacher to bring out all the ability the class possesses. Teachers as a rule expect too little of their pupils. This is especially true of the chorus leader, and it shows particularly when the class sings new music. The pupils should learn that in all ensemble music, but especially when they are reading music for the first time, they are getting the best training. It is the individual effort of every member of the class doing team work of the finest and hardest kind that makes the chorus work perfect, that gives him the most good personally, and gives the other fellow a chance to make good also.

LOGICAL SEQUENCE

The logical sequence of reading music as outlined in the chapter on "Reading Music" in "Grade School Music Teaching" should be kept constantly before the pupils. The words "Sing, Time, Notes, Words, Expression" should be on the board where they can be referred to at any time, and when the work does not go well, they should be asked where they have failed to follow the logical order. If their habits of singing, keeping time, etc., are not correct these habits should be reviewed and re-established and the importance of these habits should be impressed upon the pupils. Full directions for achieving these ends will be found in the chapter on Reading Music in the book referred to above.

The greatest educational value of music study should be brought out when the pupils are reading new music. This part of the lesson shows whether the leader is an educator or not. Here will appear evidence to show whether the leader does all the work or whether the pupils have learned to use their own initiative and are doing the fearless team work so necessary to effective membership in the high school chorus or in the chorus of life.

VARIETY

New music should be taken up in several ways. Some of the new selections should be sung with the piano the first time as a choral society would sing them. The leader should assume that every pupil reads music well. Pupils should learn that mistakes are of no con-

sequence and, furthermore, should never be reproved for them. They should sing the piece through in the proper time, at the first attempt no matter how many mistakes they make. This will give the pupils a correct idea of the piece as a whole the first time they go through it. The mistakes can be corrected later. Too much reading of new music in this way will, however, make the pupils careless and cause them to relapse into being mere guessers, no matter how good their preparation has been. To obviate this some of the new music should be sung by syllable without the piano and without the beating of time by the leader. In taking up a new piece by syllable the pupils should hold their books and beat time as outlined in the chapter on "Rhythm" in "Grade School Music Teaching." If the music room is provided with desks or chairs with desk arms, the books may be laid flat. If the room is provided with opera chairs, the pupils may lean forward and lay the books flat on the top of the back of the chair in front, holding the book steady with the left hand and beating time with the right. The leader may then walk around and help the weak ones. He will be able to spot these unerringly in the largest class by the way the fingers are pointing. This pointing of the finger shows just what and how much or little the pupil knows. In this work also the pupils must hold to the logical sequence of reading music and keep going, singing smoothly and in time, no matter how many mistakes they make or how bad the music sounds.

ROUTINE

It will save time if some routine is adopted to be used whenever the class reads new music by syllable. The following is a good one. 1. Sing the piece once with syllable, pointing and beating time. 2. Repeat with words, also pointing and beating time. 3. Hold books up and repeat with words. 4. Close books and sing from memory. 5. Open books and sing the next selection. All this the students should do without being told. The teacher may vary this routine or adopt any other, but one should be agreed upon and the pupils should understand that it is to be followed when no other orders are given and followed without their being reminded or losing a beat between times.

STUDENTS HELP EACH OTHER

The chorus leader will not be able to help all the pupils in a large class who need his help. He should therefore enlist a few of the best readers among the pupils as helpers and put them in charge of sections of the chorus to help the lame and halting. This will not only make the teacher's work more effective by multiplying it many times, but will also bring about a fine spirit of cooperation on the part of the pupils. Giving them a glimpse of the teacher's side of the work will induce a new respect for the teacher and his problems.

Too much syllable work will make the pupils slow readers but will make them accurate. Too much work with the piano will make them rapid though careless

and dependent. A third way is to take some of the new songs' words first without the piano or leader, leaving out the first number of the above routine. The ingenious teacher will see and employ many usable variations of the foregoing suggestions.

Treating new selections in these different ways will make the chorus an efficient body of singers and will give them an education in music, concentration, efficiency, and initiative such as is afforded by no other study in the whole curriculum.

MOTIVE

In all this work the leader should see that the motive force comes from the pupils. He should teach them early in the game that they are to work whenever there is an opportunity instead of whenever they are told. He should convince them that they should come to school to get all they can and not all they have to. He should make them feel that they are to keep the lesson moving, that the teacher is merely the steersman and advisor. This treatment will throw the responsibility upon the pupils where it belongs. When the moving force comes from the pupils habitually the teacher may stop the class and drill as he sees fit, but on no account are the pupils to get the idea that they may stop for mistakes or anything else unless the leader stops them. Following this rule will save much time, and pupils will develop such alert and fearless habits of mind that they will read music rapidly, accurately, and eagerly.

PRACTICE

It is a good plan to sing a new selection but once or twice at the first lesson and then lay it away to be finished and polished at another time, using the devices referred to in the chapters on "Singing," "Rhythm," and "Reading Music," in "Grade School Music Teaching." The class should be watched closely, and when they sho signs of fatigue or lack of interest another selection should be given them to sing. It is far better to practice a piece at several different lessons than to spend too much time on the same piece at one lesson. Developing the pride of the class in the perfection of the finish of the music so that they submit to the necessary drilling is one of the most important and difficult parts of the teacher's work with high school students. One set of students will think anything is good enough while another set will be very particular about the music and promptly resent any slackness. How to weld these two extremes into a whole will keep the teacher working and compel him to use all the tact and ingenuity he can command.

INDIVIDUAL WORK

The time is too short and the numbers too many for individual work in the chorus classes. Nor should there be any need of such individual work as the pupils should be so well prepared that it is not necessary. They seldom are, however, and so many devices may be used to get the effect of individual work without taking so much of the class lesson time as individual work re-

quires. Allowing pupils to help each other both in and out of the class time as outlined above is one good way. Another way is to divide the class into sections and let each section sing a part of the music while the others listen. For example, if the pupils are seated in twelve rows from front to back the first three rows across the room may be the first section, the second three rows the second section, etc. These sections may sing in turn and the others be allowed to criticise their work. Another excellent way is to seat the pupils by quartettes as is outlined on page 39.

ACCOMPANISTS

A good chorus accompanist is a prime requisite but hard to get. Accompanists should be developed from among the pupils, as playing for a chorus is fine training for a pianist. The piano should be an accompaniment, and not a leader or a coverer as it so often is. The piano cleverly played will help the chorus wonderfully. Improperly used it will do more to spoil a chorus than anything that has yet been devised.

With the limited time given to music in the grades, pupils, seldom become expert in modulation; hence there is a great deal of modern music that pupils cannot sing well by syllable without some help from the piano. This phase of modern music is a stumbling block to the usual chorus singer, as the instrument he uses, his voice, can make only one tone at a time and any one making only one tone at a time whether by means of the voice or an instrument has difficulty in developing a very complete sense of harmony. Then

again much of the music he sings is not harmonically complete in the voice parts, and is only made complete by the addition of the accompaniment. With the meager harmonic sense that he has been able to develop by singing part work in the grades, the average high school student is poorly equipped on the harmonic side to cope with the music he should study in the high school. Hence the piano must fill in the gaps in his harmonic knowledge without diminishing his ability and fearlessness in using the sense of time and tune and the limited feeling for harmony he already possesses.

Most of the selections having few or no modulations, and having the complete harmony in the voice parts, should be sung unaccompanied the first time. The chorus should also attempt some of the more harmonically involved pieces in the same way to develop the harmonic ingenuity of the pupils.

When the chorus is singing a new piece the skilful accompanist with the foregoing in mind will listen carefully to the chorus, ready to play either the parts, or the accompaniment, or parts of both, as needed. When the singers show signs of losing their sense of tonality he will play just enough to reestablish this: he must use judgment and skill in selecting from the voice parts or accompaniment just what and how much he will play. When a modulation occurs, keeping the foregoing in mind, he will contribute a few needed chords to help carry the chorus into the new key, and then, allowing the chorus to carry itself, the accompanist will subside into watchful waiting again. The

pianist must supply only what the pupils really lack in knowledge, not what they lack in initiative. A large part of the pianist's skill lies in seeing this difference. Just enough piano must be used to stimulate them to use all the power they possess, not enough to make them lazy. This is a very difficult thing to do. It requires a very skilful player and one with judgment as well as skill to do it correctly.

When pieces are nearing completion the whole accompaniment should be played and pupils taught to look at, and read, the accompaniment as this part of the selection is very important, especially in the modern music. Some of the pieces should have the accompaniment played as the pupils sing them the first time so that the chorus may practice reading parts and accompaniment at once.

The chorus leader will need to do some planning to keep his classes supplied with good accompanists. A fine way to develop them is to organize the piano students of the school into a piano club and have the members play before each other. Some pupil should be requested to play a piano solo at the chorus lesson occasionally. Different pupils should be given certain chorus selections to work out with their private teachers. As many pupils as possible should have a chance to play for the chorus. Competitive trials should be held for pianists to take part in. Many other ways will suggest themselves, the wise leader making sure that enough piano players are growing up in his school so that when one graduates he will not be left helpless as so often hap-

pens when one pupil has been allowed to monopolize all the chances to play for the chorus.

CHORUS CREDITS

Chorus work should be credited the same as any other study. It is, we must admit, something of a reflection on the quality of the education we give the pupils in our high schools that we have to hold out hopes of reward in the shape of credits to make them work. Such a condition will continue to exist, however, until we have taught the pupil to look at his education in the light of an opportunity instead of a task, and until he comes to school to get all he can and not all he has to.

It is obviously unfair to mark down a pupil with a poorly developed sense of pitch when he does the best nature allows him to do. It is also unfair to mark high a pupil because he has a correct sense of pitch. The fair way is to mark each one on the effort he puts forth. Let the pupil's deportment and general attitude toward the chorus work also be a determining factor in his mark. This would not be fair in other subjects that call for individual skill. It is perfectly fair, however, in the chorus class, which is a community subject, since the members are so dependent upon each other for a perfect result.

Schools differ so much in their ways of marking that no scheme can be given here. The best and simplest way is to give but two marks, "Satisfactory" and "Unsatisfactory." The students have either done their work or they haven't. These two marks should be suffi-

cient. However, the chorus leader should make his marks fair and conform to the marking scheme used by the teachers of other subjects.

The following is the plan used in the Minneapolis high schools:

1. CHORUS

All pupils attending the Minneapolis high schools attend chorus classes as follows:

Required—In the first and second year, two periods each week.

Optional—In the third and fourth years, one period each week. (1) two periods a week for one semester of each year, (2) two periods a week for both semesters of one year. Pupil's who wish chorus two periods a week during all of the third and fourth years will be permitted to take it.

Voice Test—The Supervisor of Music will test each voice in the chorus twice each year. Pupils desiring more frequent tests may have the same by applying to the Supervisor of Music.

Credits—One credit for the two required years. One credit for a year's work in either the third or fourth year. These two music credits may be used for graduation from any course.

MATERIAL

The question of material for the chorus is a vital one. If there is material enough of the right kind, the chorus will be a success, when there is a good leader. If there is not material enough, no matter

how fine the leading and other conditions, the chorus will amount to little. It is an expensive thing to furnish enough music to keep up the interest in the high school chorus work, and it is only possible where the Board of Education buys the material. Where the pupils buy the music books, it is out of the question to ask them to purchase enough. Good material and plenty of it of many kinds should be the motto of every music supervisor. Mrs. Means might have been addressing supervisors of music when she gave her celebrated bit of advice, "Git while yer gittin; git it good and git a plenty."

It is a mistake to select too easy music for the high school pupil. He is very much grown up when he enters high school, or at least he thinks he is, and it is just as well to recognize and take advantage of this notion of his. Grown-up music will cause him to work all the harder. In music as well as anything else a pupil gets out of it in knowledge and enjoyment just about as much as he puts into it in the way of effort, and anything that will make him want to put forth more effort is so much gained. On the other hand it should not be forgotten that music has many sides, and that amusement is one of the important ones. Since pupils should be trained for amusement as well as work, many selections of a lighter kind should be used. "A bit of nonsense now and then is relished, etc."; and a bit of well-sung "syncopation" has started many a lazy class on the upward musical climb.

In cities where there are several high schools it is a good plan to get different music for each high school.

When one school has finished a book or selection, it should trade with another school. Thus the library is made several times larger at no added expense. Of course the material will wear out somewhat faster under this plan, but pupils should be taught to care for public property even more carefully than they do for their own.

The pupils should be taught to turn the leaves quickly and noiselessly. This will keep the class quiet, the music will sound better, and the books will last far longer. Furthermore, the pupils will also learn to take care of public property in case the books belong to the school. The best way is to grasp the edge of the page or one of the corners with the thumb and finger.

VARIETY OF MATERIAL

The material should be selected with a view to giving the pupil a well-rounded education in all kinds of choral music during the high school course. There is little that cannot be sung by high school pupils if the voices are tested properly and watched carefully.

Every pupil should surely know one or more of the great oratorios like the "Messiah," "Elijah," or the "Creation." He should both study and hear these given in their entirety. Next should come the great cantatas like "Hiawatha," "Swan and Skylark," "Rose Maiden," and "Joan of Arc." There is a wealth of these latter to choose from. They have beautiful music and fascinating stories. There are operas both light and grand which can be studied by the whole school and given in concert form by the

whole class, or given with costume and action by a smaller number. These operas well repay study, but we are limited to a comparatively small number as there are few opera stories which will bear very close inspection, and the supervisor will wisely limit himself to proper stories in selecting operas for student presentation. Some of the greatest choral music known is in the form of masses. Pupils should know something of this form of sacred choral music, but unfortunately the use of these masses in public schools is liable to promote ill-feeling. For a similar reason the use of the Messiah is not tactful in a school containing Jewish children.

USE OF VOICE

Many people question the advisability of using these great choral pieces, saying that the pupils will strain their voices. Years ago it was said that singing Wagner ruined the voices of the singers, but such was not the case. Singing never harmed any voice. Yelling does. When Lilli Lehmann, Lillian Nordica, and Jean de Reszke came along, the world found out that singing Wagner was perfectly safe for the voice. It is not the music that is dangerous, but the way the voice is used that does the damage. If pupils use their voices easily and correctly, they will be just as safe singing an oratorio as a lullaby.

There are a number of oratorios, operas, and cantatas published with the chorus parts only. This makes the music cheap but these chorus copies are of doubtful value. One of the principal reasons why these compositions in their entirety are so useful and interesting is

that they tell a more or less connected story both in the words and in the music. The music of the accompaniment and the words and music of the solos, duets, etc., are very important parts of the piece, and the pupils in the chorus never have a chance to learn these if they use only the chorus copies. The solos and the concerted pieces for the soloists should be sung occasionally by the chorus so that every one will get an idea of the whole piece. When the concert is given, the pupils will derive an exquisite pleasure from hearing and following the score of the music they already know as it is sung by fine soloists and played by the orchestra instead of on the piano. It is not a wise thing to purchase these chorus editions unless forced to by circumstances. The added interest and education the chorus receives well repays the added expense of the regular vocal scores. Also when purchasing these books the buyer should be sure that they are bound very strongly, as there is a great deal of wear and tear on music books. Moreover, a book once purchased should be a permanent addition to the library to be used when desired.

LIGHTER MUSIC

In addition to the larger forms of choral music spoken of above, there is a vast amount of choral music in the shape of detached choruses of all kinds ranging from the big, heavy choruses to the light, simple and humorous ones. There are also many fine selections for men's voices that are perfectly feasible for the high school chorus. The altos, tenors, and basses can use these to good advantage. There are also beautiful

West High Music Room, Minneapolis, Minn.

choruses for women's voices. The sopranos and altos should sing some of these, the basses and tenors being permitted to listen.

"ARRANGED MUSIC"

Much music specially arranged for high schools has been published. The better way, however, is to purchase the regular octavo editions as you will then be likely to get the original and not some pasteurized version. The publishing houses are not to blame for such versions. It is the demand that calls out the product, and supervisors have been so timid about giving their pupils good strong music that they have created a demand for simplified versions. In many of the "arranged" pieces the finest part of the music has been left out. Pupils will like the original editions much better than the arranged versions even if they are harder, and, furthermore, will not be so apt to lose faith in their education later in life. The immortal "Sextette" from Lucia is seldom attempted as it is sung by an opera company. In school music it masquerades in various forms both vocal and instrumental all the way from a solo to even a quartette.

How much finer it is when done by a sextette, chorus, and orchestra, as it was intended to be sung. Any high school can sing it in the original form, and it is infinitely more effective than in any "arrangement." There are many other horrible examples, but these will suffice. There is no need of using any special arrangement of music to have the tenor part sung

properly. The regular octavo edition can be used on testing voices in "Grade School Music Teaching" and the parts arranged as suggested there. The tenor part will be as good as any other part in the average high school.

UNISON SONGS

Some unison songs may be used. They are safer in the high school than in the upper grades, as the voices are more settled and have a wider usable compass. Patriotic selections should be in the repertoire of every chorus. School songs of many sorts should be sung. If they are original in both words and tunes, all the better. Songs should be sung for the modern language classes and the ancient languages as well. A piece of "syncopation" will not be amiss occasionally. Pupils who have been brought up on a good class of music will take "jazz" as a joke and sing it once in a while just for fun, just the same as they will tell a funny story. The supervisor who says that "jazz is wicked and will have none of it will arouse in his pupils a desire to sing it just to see him get "peeved." If he laughs about it and treats it as a good joke, it will assume its proper place in the pupil's mind. The war has shown us what good unison songs sung by large bodies of people will do. We should perpetuate this in our high schools by using some of the new songs as they appear.

The cleverness of the supervisor shows nowhere better than in his selection of music. The amount of available material is so vast that there is enough to fit

every condition if the chorus leader will but hunt for it. The high school chorus leader in Maine has a different problem from the one in California. Small-town conditions differ from those in the large city. The plan of organization will make a difference in the selection of material. Many people write us asking suggestions for high school music material. It is very difficult to advise as a stranger cannot know the local conditions.

The supervisor must also select music that will suit the age and numbers of his chorus. A small chorus, no matter how well-balanced or trained, should let the Messiah alone. It will sound feeble with few voices and the musical effect will not be good. The pupil's likes and dislikes in music should be watched closely, especially when establishing music in a high school. After the pupils have become interested in chorus music itself, it does not make so much difference as they will find enjoyment in all kinds of choral music. The pupils should be allowed to help select the music they are going to sing, whenever possible. And they should be encouraged to hear all the chorus music they can. If there is a choral society available, they should be urged to attend the concerts and, if they like a piece they hear, the leader should get it for the school. When they hear a particularly fine anthem sung by the church choir, it should be purchased for the chorus if it is not too sectarian.

Some time ago an interesting experiment was tried in one of the Minneapolis high schools. The leader asked that each pupil hand in an unsigned list of his

three favorite songs, those receiving the highest number of votes to be learned and sung by the choruses. Not a piece of ragtime was suggested. The three receiving the highest number were, in order, "A Perfect Day," "Rosary," and "Holy City." Not a bad list when you remember that no attempt had been made to influence their selection. When the selections were decided upon, the pupils were asked to bring copies they owned and use them in the school. Copies were brought in all keys. At times the sopranos sang in the high key; then the basses in the low; then all in a medium key; and they decided which was the most suitable for each song.

The chorus leader will think of many interesting variations of, and additions to, the foregoing suggestions as to material. A supervisor must acquaint himself with the material suitable for high school music in all its phases, a huge and necessary task. He should have a large and constantly growing library of music. Building up such a library is easy for the one who works in a large town or city for he can haunt the music stores. The supervisor in the small town, however, has a little harder task, but he can do a great deal by mail, as any store is glad to send music on approval to reliable people.

BINDING BOOKS

Keeping high school singing books in condition when they are used by several chorus classes daily is a problem. Experience has taught us that it is impossible to make them last with the usual binding. We in

Minneapolis, have solved it since the book bindery in our Vocational school purchased a special sewing machine for book binding. Now when we buy a set of singing books we buy them "assembled" and especially printed with wider margins on the inner or binding edge. These are then bound in a special manner very strongly in cloth. So strongly, in fact, that two men cannot possibly pull the covers off. The leaves will, of course, tear out and wear out but the covers are there to stay. This is a great saving. Copies bound in this way will not stay open on the piano. So three copies are bound in the usual way and covered with a different colored cloth and PIANO COPY is plainly printed on the outside.

CHAPTER III

Glee Clubs

There are many activities in the high school that need music to round them out; there is a large and interesting class of vocal music that does not sound well when sung by a large chorus; and there are in every high school a number of talented singers who should have special training. These needs can be met by organizing glee clubs, among both boys and girls. These clubs should sing separately and in combination.

SIZE OF CLUB

Each club should be large enough to give a good body of tone and not so large as to be cumbersome. Not more than thirty-two should belong to either club. Some difficulty is usually encountered in finding enough low voices among the girls and enough high voices among the boys. The size of each club must be governed by the number of these voices available, for the parts must balance or the music will not be good. Second alto boys may be used to help out the first tenor, but this is usually unsatisfactory as their voices may change suddenly and leave the club unbalanced in the face of a public performance. Furthermore, the older boys are not always willing to sing with "kids."

Voices should be selected very carefully, and only those whose voices sound well together should be admitted to membership. The glee club should be organized with a two-fold purpose; the development of the individual pupil, and the appearance of the group before the public. For both reasons the best possible organization should be built up.

ORGANIZATION

The organization of a glee club should be something of a ceremony, and the candidates should pass a rigid examination before being admitted. Of course the examination must be graduated to the ability of the pupils of the school. When the glee club is being organized for the first time, the examination may be less rigid than when the club is well established. It is a mistake to make the entrance too easy even at the beginning, for what is easy is seldom prized. The club's public work must be pleasing, or the club will fall into disrepute and die from lack of support. It is far better to start with a small but effective organization than a larger one of poorer quality.

Plenty of publicity should be given before the organization is undertaken so that every pupil in the school will know about the club and have his mind made up whether he will try out or not. The invitation should be to all pupils, and no pupil should be invited personally to join. It is not well for anyone to get an exaggerated notion of his importance. It should be made plain to every pupil that he can get into the glee

club if he can sing well enough, is willing to work, and if there is a vacancy.

Before the examination the leader should prepare blanks for each voice part like the following sample, which is for the first bass. With these blanks an accurate record may be kept for reference, the best voices selected for membership, the others kept on the waiting list.

GLEE CLUB EXAMINATION BLANK

Date, Jan. 4, 1919

Part. First Bass. Mark candidate from 1 (best) to 4 (poorest).

Name	Power	Quality	Intonation	Compass	Reading	General Remarks
Jones, John	1	3	2	b-d	2	Earnest
Smith, James	2	1	1	g-e	1	Lazy

The candidates should be asked to assemble and seat themselves according to the parts they have been accustomed to singing. Even though the examiner may know the ability of the candidates perfectly well, the examination should be held just the same to eliminate all suspicion of unfairness.

The exercise outlined in the chapter on voice testing in "Grade School Music Teaching" should be used to determine the first four numbers on the above blank. For the reading test each pupil should be asked to read a piece of music new to him by singing his part against three other voices singing the three other parts of some four-part selection. The last item must be filled in from general knowledge of the applicant. In testing for intonation the leader should require the applicant to

begin his test without help from the piano to test the pupil's memory for pitch. As the pupil has doubtless just heard the same pitch used by the last applicant, it is not usually too much to ask. Also the pupil should be allowed to sing the test exercise through several times to determine his ability to stay on the pitch in long passages. When he starts on the wrong pitch the correct pitch should be given to start him correctly and blown at the end to see how true he has remained. The piano may give the pitch, but under no circumstances should it or any other instrument accompany the pupil during the test.

SELECTION OF MEMBERS

When all have been tested and recorded as above, it is an easy thing to select the best ones. This should be done by the leader or, if the club is an old, well-organized one, the officers may assist, though the leader must be sure that these officers are not swayed by likes and dislikes rather than by the ability of the various candidates.

Referring to the items on the examination blanks, we see that John Jones has a strong voice of rather poor quality, reads pretty well, and is in earnest. Unfortunately his compass is limited. We might overlook that defect but the third item, intonation, counts him out, as no one marked lower than 1 in intonation should be taken into a glee-club. The second entry, James Smith, while he has a lighter voice, is good in other respects. But he is lazy. He may be taken into the club on probation. If he can be aroused to do the work

he may make a good member. If he cannot be aroused to work he should be dropped at the end of the probation period.

In selecting the girls for the second soprano part, only those should be taken who can sing soprano when the clubs unite. If possible, the same care should be taken with the second tenor boys, though this will be more difficult owing to the paucity of tenors in the average high school.

PROBATION

New members should be taken into the club on six weeks' probation. No matter how good a voice a pupil has or how good an examination he passes, his voice may not harmonize with the others, or he may not do good team work in other ways. At the end of the six weeks the leader will be able to determine whether the pupil will do or not, and the candidate may then become a member for a year, or be dropped, as his record warrants. If his voice changes during the year, and the part to which he changes, is already full, he must drop out. At the beginning of each year another examination should be held, and if new candidates are found that can sing better than the old members, these new ones should replace the old. This will make for the efficiency of the club, as the members will be more likely to work and improve if they know they must pass an examination to hold their places at the end of the year.

BALANCE OF PARTS

Great care should be taken to balance the parts when organizing a glee club. The parts should balance as to numbers if possible. They must certainly balance as to power. It will sometimes be found that the outside parts are not strong enough when the numbers are equal. When this happens, more pupils should be placed on the outside parts. For example, if the number in the glee club is thirty, each outside part may number eight, and each inside part, seven.

Each member of a glee club should be an independent singer, able to carry his part boldly alone against the other voices. A fine way of helping this to pass is to organize the club into quartettes. These quartettes should practice together, and each one should have a leader. If the parts do not balance in numbers as many quartettes as possible should be organized and remaining members placed in quintettes and sextettes. If a pupil is able to sing his part in a quartette, he will be a valuable member of the club, but if he has to be carried by others he should be dropped. When each member of the club is an independent quartette singer, the club will be able to sing well even when some are unavoidably absent.

REPERTOIRE

Each glee club should have a repertoire of songs and be ready to appear on programs for the school or community at any time. The clubs should unite occasionally and sing music for a mixed chorus.

Serenading is very interesting to young people and rightly conducted is a very pretty custom. The possibility of singing a number of pleasing selections under the windows of fair friends, prominent citizens, or the shut-in-sick, opens up a field of endeavor that is well worth the time spent upon it. The glee clubs should assist at the various community "sings" and get up a few of their own. A portable outfit consisting of a lantern, with slides showing the words of the songs, a sheet, ropes, and necessary poles can be easily secured. This outfit can be used either indoors or out. With this outfit and with the glee clubs as a nucleus most interesting informal "sings" can be held in the streets and parks in warm weather. The clubs may sing a few numbers to attract a crowd, which may then be asked to join in singing a number of familiar selections. As it will be too much to ask the whole club to assist at all these community sings, the leader may divide his forces into smaller units and thus multiply the good the clubs can do.

The glee clubs should sing in the prisons, hospitals, and other public institutions whenever they are called upon. It is especially fine for these young people to sing for the unfortunate.

The members of the glee clubs should feel that their superior ability imposes upon them the responsibility of assisting in building up the chorus work of the school. Pupils who get into the glee clubs are very apt to acquire the idea that they are a sort of musical aristocracy and that chorus singing is a trifle beneath them. This idea should never be allowed to take root. The

best way to eliminate it is to set the glee club members some task in the regular chorus work of the school such as assisting those pupils who do not read music well.

The glee clubs should be social as well as musical organizations. Parties, sleigh rides, and social occasions of various kinds should be organized occasionally, since these all help to make for interest and tend to build up the coherence and effectiveness of the clubs.

In addition to making each a regular class, it is a good plan to organize each club in some way, with constitution, by-laws and regularly elected officers. The officers of the club will be able to assist the leader and get valuable executive experience thereby.

MATERIAL

There is a wealth of material available for both clubs to sing either separately or together. The success of the clubs depends very largely on the leader's ability to select material that is interesting, suited to the ability of the students, and fits his particular club's conditions. All kinds of music should be included in the repertoire, as the education of the pupils and the pleasure of the audiences must both be consulted. Serious and frivolous, light and somber music should all be represented. Original compositions and original words set to old tunes to fit local needs should be numbered among the selections.

Anything written for women's voices may be used by the girls' glee club, but there is sometimes trouble in finding music for the boys. There is a wealth of music for men's voices but much of it is out of the

range of boys' voices. There are a number of books compiled with the music within a limited compass and a little searching will reveal much that is usable. In choosing material for both clubs to sing together, the coach should select the lighter compositions and leave the heavier pieces to the big chorus. A number of the lighter cantatas for men's voices, for women's voices, and for mixed voices with soloists and orchestra may be used. Unison songs sung by either club are very effective with an orchestra or an organ accompaniment. The best thing that can be done is for both clubs to unite with the orchestra and give an opera.

GLEE CLUBS REGULAR CLASSES

The glee clubs should rank as regular classes of the school, should have the same standing, be conducted in the same business-like manner, and rehearse during school hours. Many glee club rehearsals, especially of operas, degenerate into mere social occasions. There is no surer way to kill a glee club than to allow this to happen. Pupils like rehearsals to be business-like, get somewhere, and have some reason for being held. Work should be assigned for home study. Furthermore, credit should be allowed and marks given each month or semester the same as in any other subject.

It is sometimes difficult to find a period in the school day that will accommodate all the members, but a high school program is a very flexible thing and such a period can usually be found. If all classes reciting at the time of the Glee Club rehearsal have duplicates

at some other period of the day, programming the glee club members will be easy. If nothing better can be arranged, the clubs may meet after school, but this is not a very good plan, as there are so many interruptions.

Like many other classes, glee club rehearsals are sometimes slow and pointless. This should never happen. The leader should have a well-defined plan of rehearsal and then stick to it. This will give a business-like character to the rehearsal that will impress the pupils, make them more interested, make them work harder and more will be accomplished for the time spent.

REHEARSAL PLAN

The following general rehearsal plan is suggested. This should be placed on the board before the time of rehearsal so that no time may be wasted in telling the members what to do. This plan will of course vary with the work the glee club is doing.

1. . . . . .
2. . . . . .
3. . . . . .
4. . . . . .
5. . . . . .
6. . . . . .
7. . . . . .
8. . . . . .
9. . . . . .

The first group of three should be selections sung from memory, selections that the pupils have learned at previous rehearsals. These should be sung with the

best expression of which the club is capable. The leader may either use the baton or not, as he sees fit. The three middle numbers should be those that the pupils have been memorizing since the last lesson. No memorizing should be done at the rehearsals. The whole time should be used to polish up the music. The last three numbers are selections that should be memorized before the next rehearsal. If the pupils are good readers, it will not be necessary to go over the new music with them before they are asked to learn it.

The club members should have regular places to stand and sit during public performances, and during the first three numbers of the foregoing program they should be in their regular places. It is very important that the members become accustomed to singing with their neighbors, so as to feel at home when performing in public.

During the rehearsal of the second and third groups of the foregoing program the pupils should practice by quartettes. If enough rooms are available, each group should go into a room by itself and practice, the quartette leader taking charge. The club leader may visit each group in turn. If the club meets in a large room or an auditorium, each quartette may practice in a different section of the room, and the leader may listen to each one in turn. Another plan is to seat the club by quartettes. The leader may call upon each quartette by number and in any order. This plan puts each pupil upon his own responsibility, makes good readers of the members, and gives the leader a chance to mark each pupil on his work. The quartettes, when they sing,

may either remain seated, stand in their places, or come to the front of the room. The quartette that is to follow should be in place while the preceding one is singing, and without help from the leader, without losing a beat, sing as soon as the preceding quartette has finished. This, it will be seen, is managed just as the individual part singing is managed in the upper grades. (See "Grade School Music Teaching.") When a quartette sings its passage correctly, the whole club should sing it over after them to convince the leader that the passage has been sung correctly. The quartettes may be numbered down from one, the best, and the members may move up to the head quartette as they show ability. The reward may come in various forms. The first quartette may be the solo quartette and fill some of the best engagements that come to the club. A first quartette of boys in one of the Minneapolis high schools has done a great deal of semi-professional singing.

RESONANCE SPACE

It is a mistake to mass singers and players too closely together when performing in public. The music often sounds far better at rehearsal than at the public performance and it is not always due to the accoustics of the concert room. The singers and players do not always have sufficient room for their voices or instrument to resonate properly. The following incident will make this plain. A fine mixed chorus sounded well in the rehearsal room where the eighty singers sat in regulation seats with desks. When they were grouped on the stage the volume was very disappointing and the

intonation not nearly as perfect as when in the chorus room. They were then told to stand as far apart on the stage as they sat apart in the practice room. The effect was magical. The tone was far more resonant and all sang perfectly in tune. The reason was that each pupil had more floor space for his voice to use as a sounding board and also each singer was far enough from the next one to enable him to hear his own voice and keep it in tune with others. A good rule for singers to use is the following. The rows from front to back should be far enough apart so that those in the rear row can just touch the shoulder blades of the row in front by stretching the arms and fingers to the fullest extent. The same should be true from side to side. Each pupil should be able to just touch the shoulder of the next on each side with the fully extended arms and fingers. Smaller numbers can be accommodated by following this plan, but the improved tone will well repay this wider spacing.

USE OF PIANO

The leader may use the piano or not as he pleases during rehearsals, but if he is wise he will insist that the music be so well learned that the piano will not be needed. With music so learned, the piano is an addition and an accompaniment, not a bolster.

OPERAS

Giving a light opera or one of the easier grand operas is one of the most interesting and valuable activities possible for the glee clubs and orchestra. Pupils like it, the public likes it, and those taking part get a

training in music, dramatic expression, and poise that no other school activity gives in a similar measure. A famous high school principal once assembled his teachers and said, "I am going to take the members of the two glee clubs and the orchestra (nearly a hundred pupils in all) from their regular classes three periods daily, two days a week for three weeks to rehearse 'The Chimes of Normandy.' You teachers are to excuse these pupils from their classes and you are not to compel them to make up the work they have missed. I do not do this to have them learn the opera, but because I am convinced that they are getting more valuable training in the opera company than you are giving them in your classes." These were amazing words, but every supervisor of music knows they are true when the opera rehearsals are handled as they should be. This was the first educator that we ever heard speak so forcibly in support of music. These pupils gave a stunning performance; they enjoyed it as did the audience that filled every available seat; and a goodly sum was netted for the school treasury.

Rehearsals for an opera must be properly conducted or they will waste an enormous amount of time. The music and the action should be learned together. If this is done, the action will be smooth and authoritative instead of appearing like an after-thought, as it so often does in amateur performances. It must be borne in mind, however, that it is not only impossible to give a performance that approaches the perfection of detail that the professional company achieves but it is not desirable, as it takes too much time and is apt to cause the pupils to lose the best part of the training.

In the professional company every move and expression is carefully thought out by the leader, nothing being left to the ingenuity and individuality of the performer. While this results in a better performance, in the glee clubs the aim is to train the pupil's imagination and ingenuity as well as to give a good show.

The leader should give the main positions of the chorus and principals, and then allow them to work out the action to suit the words they are singing or saying. This will result in a much more intelligent action from all. It will also give an appearance of naturalness to the action that the professional company often lacks.

The inexperienced leader should send to some music library like "Tams" in New York City and rent the "stage manager's prompt book." This gives the movements, positions, and costuming. He should memorize this book before the first rehearsal. Chorus and principals should be in place either on the stage or in the rehearsal-room and learn the positions and movements at the same time they are learning the music. Each pupil should have a book so that he may move freely and take the necessary positions. When the positions and music of several numbers have been rehearsed, the pupils should be told to memorize both before the next rehearsal. The positions should be marked in each book. The pupils should also be told to think out the most appropriate action before the next rehearsal, and at the second rehearsal this action should be decided upon, written down in the books, and always performed in just that way for that part of the opera. Another section should be taken at the second rehearsal and treated in the same way, and so on until the whole

opera is learned. It is not always a good plan to take the opera just as it comes, as there are likely to be parts like the finales of the acts that require more rehearsing than the rest of the opera. These parts should be learned during the first rehearsals.

The principals should always be present at the chorus rehearsals but they should not take the time of the chorus to rehearse their parts unless they sing with the chorus. The solo parts and concerted numbers with soloists only, should be worked out at principals' rehearsals. This will cause the pupils to miss a lot of fun but it will save a good deal of time. After all fun is not the only consideration.

The pupils must learn to watch the baton very carefully from the very first and learn the music in exact time. Since inability to watch a number of things at the same time brings many amateur companies to grief, the members must be trained to do this from the very start.

The leader must be ready to correct the action of the pupils at any time. This means that he must remember all the movements and positions and not change them after they have been decided upon. A poor position or movement well done is far better than a good one poorly or hesitatingly performed. Most amateur leaders, unable to visualize the stage action in advance, grope their way along, making up the action as the company rehearses. This makes the pupils muddy-minded, hesitating in their action, and wastes an enormous amount of time. The leader might with profit adopt one of the devices of the professional stage manager and make a miniature stage of cardboard and

figure out the positions and movements with dolls.

It is often objected that giving an opera turns the pupils' heads, makes them stage struck, and neglectful of their other lessons. This is sometimes true, but it is not necessary, the clever leader seeing to it that this danger is reduced to the minimum.

As singers are very prone to jealousy, it is often difficult to select the principals for an opera. The leader should minimize this danger as much as possible. The best way to do this and to select the principals at the same time is to ask all the members who wish to try for the principal parts to learn the part they think they are best fitted for, and then hold a competitive trial with all members of the clubs present. The one who receives the highest number of votes (the leader of course reserving the right to change the results of the election when it is glaringly at fault) should be considered the one best fitted to sing the part, the next best one to be considered the understudy, ready to sing the part if anything happens to the principal performer. Many an amateur opera performance has been crippled by the sudden illness of one of the performers with no one ready to take his place. A better plan is to give the performance twice with a different cast each time. This gives more people a chance to appear in solo parts.

CREDITS

Members of the glee clubs should receive credit for their work the same as they do in other studies and in the same proportion. The following system is in use in Minneapolis and has worked well for a number of years.

1. GLEE CLUB—A girls' glee club will be organized in each high school with not less than sixteen nor more than thirty-two members.

A boys' glee club will be organized in each high school with not less than sixteen nor more than thirty-two members.

Requirements—Members must (1) pass an examination in voice and musical ability, (2) attend rehearsals one period daily, (3) prepare work outside rehearsal time as required, (4) sing, when requested, at any entertainment given by the school authorities.

Credits—One credit will be given for one year's work. Four credits will be given for four years' work.

The membership of each club is limited to thirty-two and the voices are chosen to balance as to power and if possible as to numbers. When there are not enough tenors to make a well balanced club with thirty-two members the number is reduced until the parts do balance. This is more important than a full membership, for if the parts do not balance the music will never be good. Three weeks before the end of a semester a try-out is advertised and all who desire to take the examination for the glee clubs assemble. The examinations which are searching, tend to discourage all but the most gifted. All members are examined once each semester to see if their voices have changed. If they have the voices are rearranged as to parts. New members are taken for six weeks. If at the end of the trial period they make good they are accepted for a year so that they may earn their full credit. At the end of a year they take another examination to see if they are better than new applicants.

Any member may be dropped for cause at any time, but the pernicious practice of dropping pupils from the glee clubs when they are down in other subjects is not in force in Minneapolis.

When the glee clubs were first formed the pupils did not respond very well, as they waited to be asked. Gradually the idea was drilled into them that the glee club was an organization that one could join if he were good enough and not if he were teased enough. Now it is no uncommon thing for a hundred to apply for examination when there are but ten vacancies. This shows a healthy spirit, and the long waiting lists make the members who are accepted feel the need of making good. Whenever there is a vacancy, one of the pupils from the waiting list is transferred to the club.

All members are required to appear on programs whenever called upon by the school authorities. Those who fail in this without the very best of excuses are dropped at once. This is the way they help pay for their training. If they are not willing to appear, they are not allowed to partake of the benefits of the training.

Like all such organizations, glee clubs have their ups and downs. While it is sometimes discouraging to the leader to see the best voices graduate, there are usually others to take their places. In brief, the result of this training is that there is in each high school a well-trained body of sixty-four singers receiving a training in music and public spirit. All the while their talents are being developed and kept in readiness for public use.

CHAPTER IV

High School Orchestras and Bands

The high school orchestra is a very important organization both on account of its effect upon the players themselves and on account of its relation to the other departments of the school and the community. If there is any one thing that will interest a pupil more than another, give him means of enjoyment, and keep him (or her) out of mischief while growing up, it is playing in an orchestra. The orchestra is a wonderfully sociable institution, and can be made to furnish a lot of pleasure and much hard joyous work.

Any pupil who plays one of the orchestral instruments should be in the orchestra, as he not only will receive a fine musical education but learn team work of the most exacting description, and get a good lesson in public spirit by assisting at many school functions. Music should teach unselfishness. The orchestra leader is able to teach this necessary lesson in a very concrete form.

VOCATIONAL TRAINING

There is also the vocational side to consider. While a teacher should be chary about advising a high school pupil to follow music as a profession, it is perfectly proper to tell him that he can earn money with his

music in addition to doing his other life work. It is well for everyone to have an avocation as well as a vocation, to learn amusement as well as work. "It is a poor fiddle that has but one string." If this recreational side of his life can be made remunerative as well as pleasurable, all the better.

The high school orchestra should give the pupil a training that will partially, if not wholly, fit him to do the various things demanded of the routine orchestra player. He should learn to read music rapidly and accurately both from the printed sheet and from manuscript; to follow the leader's baton in every way; to hear all the other instruments; to play his own instrument well; to play all kinds of music; to accompany solo instruments and singers; to play at dances; in short, to get at least a start in all the things a professional orchestra player is called upon to do.

The leader should keep two objects in mind when planning work for the high school orchestra, the education of the pupils and assisting the other activities of the school.

ORGANIZATION

The best way to organize a high school orchestra is to gather up all the available players, begin with these as a foundation, and build up.

Pupils often object to playing the less important instruments. They usually dislike to play second violin. This feeling is so prevalent that it has grown into an adage, and the expression "playing second fiddle" has become a term of reproach. All the violin players should learn to play both first and second parts. The

LIBRARY

discipline of the orchestra should be so well administered that each pupil will learn to look upon all parts as of importance and learn to play the part to which he may be assigned for the good of the whole organization. This is a fine lesson in cooperation and unselfishness.

The building up of a high school orchestra is a matter of tact, forethought, and hard work on the part of the leader, and one of his hardest problems is securing a variety of instruments.

The violin is the most popular of the orchestral instruments and it usually predominates. The supervisor will have to use tact in weaning his pupils from the omnipresent violin. He should explain the capacities and uses of all the instruments of the modern orchestra to the pupils of the grade schools. He should tell them that if a violinist wants to play professionally he is compelled to compete with hordes of other violin players, while if an orchestra leader wants an oboe player he has to comb the country to find one. Some of the violin players can be induced to change to one of the other stringed instruments. Some of them can be induced to re-string their violins and play the viola part though this is a makeshift. Instruments of the less popular kind should be purchased by the school and loaned to talented pupils. This work with the less popular instruments should begin in the fourth or fifth grade. The supervisor will do well to enlist the assistance of the principals and teachers of the grade schools in the campaign for variety of instruments.

MINNEAPOLIS PLAN

The plan we are using in Minneapolis works very well. The Board of Education will send an expert orchestra leader to lead a grade school orchestra once in two weeks under the following conditions. The orchestra must contain six different instruments of the symphony orchestra. Drums and piano are not counted. A musical grade teacher must take charge of the orchestra, be present when the professional leader is conducting the rehearsal, and conduct the orchestra rehearsals at other times. Whenever the instrumentation is not up to the required number, the leader is not allowed to go to the school and the orchestra is either dropped or the pupils have to pay for their own leader.

FREE LESSONS

In a number of towns the Board of Education employs teachers who devote their whole time to teaching public school pupils to play orchestral instruments in classes. This instruction is free as in other branches. In many cases instruments are purchased and loaned to pupils for as long as they wish to study, or until they are able to buy their own. This is a fine step in advance and one that other communities would do well to emulate.

SIZE OF ORCHESTRA

As many as possible should be in the orchestra, but unless the pupils are very fine players there should not be too many in one orchestra. If there are too many players they cannot receive the necessary personal at-

tention from the leader. In any high school where the public performance side of education is recognized, the orchestra is called upon so frequently that it cannot give sufficient preparation to the music for all the public occasions. Two orchestras would be able to do the work and do it better than if one tried to do it all.

TWO ORCHESTRAS

There are several ways to organize two orchestras. One way is to divide the players according to ability into first and second orchestras. There are a number of good points in this plan, but while it may be better for the music and may furnish an incentive for the poorer player to work up into a better orchestra, it ignores one very potent feeling on the part of the pupils who are in the second orchestra. They feel that they are nothing but scrubs anyway; and so they ask themselves, why work? This feeling is also rife among the pupils of the school and they are apt to point it out to the players also. Those who advocate such a plan likewise forget that it is a good thing for poor players to play with good ones.

Another and probably better plan is to organize the pupils into two orchestras of equal ability. The better players would thus be able to help the poorer ones and assist the leader to that extent. Each orchestra could rehearse separately a part of the time and unite with the other in combined rehearsals at certain stated intervals. Each orchestra that has three rehearsals weekly could be by itself twice and unite with the other once each week. When the orchestras are of equal ability,

instead of the discouragement certain to trouble the second, there would spring up a healthy rivalry between the members and their partisans which would be good for all concerned. The leader will see many variations of the two plans outlined which may be made to fit his local conditions. Another plan is to organize a large orchestra taking in all the players, and a small one consisting of the best players in each part. The good players would rehearse with the large organization most of the time and hold special rehearsals of their own. This plan also has many advantages.

Where there are two orchestras each orchestra should have a repertoire that is available at any time, and it could alternate with the other in playing at the different events. They might unite at the concerts given by the chorus. In such a case the whole organization might play for the choruses and only the best players be chosen to accompany the soloists.

What properly developed orchestras may do in a public school system is exemplified in an Indiana town where orchestras have been organized for a number of years. The grammar school orchestras are graded. The high school has two orchestras, a first and a second, the pupils being selected for these according to their ability. In addition to the grade school and high school orchestras, there is the city orchestra, composed almost entirely of the pupils who have been in the school orchestras. This orchestra gives a regular series of concerts during the season. When a pupil is able to hold down a desk in a higher orchestra he is promoted. This is a fine thing and cannot but have a wonderful effect upon the musical life of the town.

MATERIAL

High school orchestra players should become familiar with a great variety of music ranging from the dance tune to the symphony. It must not be forgotten that the education of the members is a large part of the work of the orchestra.

Each orchestra should have a large library of music. Much of this music should be played but once and then laid aside. Since the success and value of the orchestra player depends very largely upon his reading ability, the only way to become an expert sight reader is to do a great deal of it. Selections covering a wide range of music should be carefully rehearsed and added to the permanent repertoire. The material should be divided into several sections and purchases made according to the purpose of the section to which the selections belong, for example, sight reading pieces to be played once; selections that are only to be played for the education of the players; selections that are to be played in public.

CARE OF MATERIAL

Each student should have an envelope in which to carry his orchestra music for home rehearsal. If in this envelope there is a stiff piece of cardboard that cannot be folded or rolled, all the better, as orchestra music should be kept flat. Another and better but more expensive plan is to put the music in loose-leaf folios. There are several of these on the market. With these the permanent repertoire of the band or orchestra can

be put in shape to be used most expeditiously at rehearsals or concerts. It is suggested that the Y. and E. folding and expanding envelope No. 4556 C, 15x19½ inches be used. Pupils should be taught to keep the music in the best of order and replace every piece that is lost or defaced in any way. Many leaders do not allow students to take music home as it is very liable to be lost or defaced. This is a poor policy, for they should learn to take care of music and return it just as they do books from the library. The orchestra librarian should have some system that will take care of all this.

LIBRARIAN

Every orchestra should have a librarian who has charge of the music. He should be methodical and trustworthy, for it is a very difficult and important work to look after the music of an orchestra made up of careless high school boys and girls, and have the music at hand when wanted. Training orchestra players to be careful of their music is one of the hardest lessons the leader has to teach, and he should have an able assistant in the librarian.

Before the rehearsal the librarian should place the racks and chairs and distribute the music. Orchestra music should be kept in folders or envelopes with the name and parts written or printed on the outside as is done in the music stores. The librarian should know in advance just what music is to be used at the rehearsal. He should place all the music for each two players in a folder and place this folder or envelope on the rack. One of the greatest time wasters in the

average orchestra rehearsal is the distribution and collection of the music. The folder or envelope plan saves time. The librarian should have entire charge of this, as the leader has something more important to do.

At the end of the rehearsal each pupil should put the music he is to take home and rehearse into his private envelope. This should be preferably an envelope with a good-sized flap that can be tied shut so that the loose sheets of music cannot fall out. With the envelope containing a stiff sheet of cardboard and a flap that shuts, these risks are reduced to the minimum. Before the pupils are dismissed the leader should see that this music is placed in the envelopes and the envelopes closed, and the rest of the music placed in the holders for the librarian to collect after the pupils have gone.

Here might be inserted chapters on Reading Music, Tuning, and Ear Training, but instead of this the reader is asked to refer to these chapters in "Grade School Music Teaching," and also to read up on these subjects in the appended list of orchestra books. The present book is concerned with the school room practice of the orchestra rather than with the more technical side of the work.

HOW TO CONDUCT A REHEARSAL

Orchestra rehearsals should be held in school time, for the orchestra is a class like any other. If the rehearsals are held after school, there are the interruptions and absences due to the thousand and one causes the average high school student is able to invent when

his whims interfere with his duty. Rehearsal time should be a double period instead of a single one, as the usual forty-five minutes is hardly long enough for a good rehearsal. It takes some time for the player to get warmed up and tuned up. A good compromise plan is for the rehearsal to come the last period of the school day and then have the players stay one period after school.

Before the rehearsal time the leader should place the program of the lesson on the board so that every player may at once arrange his music in the proper order. The following is a sample program.

1.....
2..... } Perfected

3.....
4..... } New

5.....Studied at home

6.....To be studied at home

The first two numbers are selections perfected at some previous rehearsal. While these are being played, the leader should conduct as he would at a concert, varying the expression and tempo as seems best to him to bring out all the beauty of the selections. The next two numbers are new pieces and, consequently, these should be played either in concert or individually. These pieces should be played but once and then laid

aside, for their reading value is gone after one playing. These pieces should be played at the proper speed the first time through. The third group of three pieces comprises those the pupils took home and practiced since the last rehearsal. The leader should rehearse these selections for ensemble perfection and then add them to the permanent repertoire. The fourth contains the selections the pupils are to take home and study. These may be taken from the sight-reading group or from any other source. A rehearsal planned and carried out as above will use all the time and accomplish much. The pupils will like it as it will impress them as business-like and not as a mere pastime.

The pupils should come into the class room a little early if possible, tune their instruments quickly, have their tuning verified by the concert master, arrange their music, and sit quietly and let the others tune. When the leader steps to his desk there should be perfect silence. His stepping to the desk should at once signify that the rehearsal has commenced. He should merely raise his baton and swing the players into the first piece as he would at a concert. Discipline is very lax in many high school orchestras, the pupils feeling free to make all the noise they see fit. Often the leader's words are lost in the various tunings and noises that are going on. This has a deleterious effect on the players and their music. The pupils' ears get dull in the noisy atmosphere and the attention is poor. The orchestra player needs all the attention he is capable of giving, and his hearing must be most delicate.

INDIVIDUAL WORK

The leader will greatly strengthen his orchestra by having the players do individual work. To do this he should divide the whole number into groups consisting of one instrument of each kind represented. This will of course require some instruments to play in more than one group, but this can easily be arranged. These groups should be numbered, and allowed to play passages in rotation. For instance, the first group should be permitted to try a passage of a certain number of measures, and if they play it perfectly, the whole orchestra should play it over after them to inform the leader it is right. If it is not correctly played the next group should take it up without comment, and so on around the class. This is most valuable training for all concerned. This is the same thing as the individual work in part singing.

The individual groups should follow each other in exact time. The whole orchestra should also follow in exact time when a passage is played correctly by any group. Some of the time the leader should have the different groups play out of turn. This can be done by calling the number of the group, whenever the leader wishes a group to play. This will eliminate the mental sogginess of certain pupils, who, knowing just when they will have to play, take naps between times. Many variations of this scheme may be easily devised that will work to the everlasting good of the players both musically and mentally.

The pupils who are playing have a chance to work without help, and those who are listening have the

chance to sharpen their ears and their attention, for they must decide whether or not the passage is correctly played. The leader must not decide whether it is right or not, further than to stop the orchestra when it starts to play after a group has not played correctly. Since the pupils will not have the music of all the parts before them to help determine whether or not it is correctly played, they must depend upon their harmonic sense to supply the other parts. This is a most valuable training for the orchestra player, for it strengthens his harmonic hearing.

Individual work should be done in reading new music to improve the reading of each player. It should also be used to check up on the home study of the pupils as a basis for marking the progress of the players.

REHEARSE WITH CHORUS

The orchestra should rehearse with the chorus whenever possible, as accompanying of all kinds is a valuable training for orchestra players. Furthermore, nothing so vitalizes the chorus work as to have the orchestra for an accompaniment. This is especially true when the orchestra is a fine big one and the music one of the choral masterpieces. Even if the orchestra is small and does not give a flawless performance, the tone colors of the different instruments enrich the music and make the work more interesting for all concerned.

ROLL CALL

Time should not be taken from rehearsal for roll

call. The librarian or some other student should take the attendance while the pupils are playing.

ORGANIZATION

It is a very good plan to have some organization of the orchestra. There should of course be the regular organization—as outlined in the books on orchestra—having a concert master and a leader of each part. In addition to this there should be some organization with a president, etc., and also a publicity committee to keep up the interest in the orchestra among the student body and bring into it the new students who do not know of it or who are too timid to join. This committee can be made of great assistance to the leader and the orchestra as a whole.

CREDITS

Credit should be given pupils who play in the orchestra if their work is worth it. If they merely play occasionally for the fun of the thing, they should receive no credit. Music should not be looked upon as a snap; the music credits that are given in the high school should be earned. Since music is all too apt to be looked upon as a fad by pupils, public, and high school teachers, the credits that music students receive should be convincingly hard to get. Various systems are in vogue in different school systems. The following plan is in use in the Minneapolis schools. Any high school pupil playing any instrument of the symphony orchestra may play in the orchestra, having this work count as one of his regular studies. Members of the orches-

tra must (1) take one thirty-minute lesson weekly from some approved private instructor for the thirty-eight weeks of the school year; (2) attend rehearsal one period daily; (3) practice seven hours weekly; (4) and when requested play at any entertainment given by the school authorities. Two credits are given for one year's work, eight credits for four year's work. Pupils doing all the foregoing work except taking the private lessons are given one credit for one year's work. No credits are given pupils who study an instrument but do not play in the orchestra. A place is found in an orchestra for all who wish to study with the exception of pupils, who, just beginning the study of an instrument, canot play well enough to enter an orchestra. These pupils are allowed to take their lessons for a few months and do some extra practicing instead of playing in the orchestra.

There are two reasons for requiring all instrumentalists to play in the orchestra. In the first place, ensemble playing is a necessary part of an instrumentalist's education; in the second, he should use his talents for the common good and help pay for his training.

BAND AND ORCHESTRA CHAIRS

It is very difficult to make pupils in orchestras and bands sit in the proper position for good playing. We have been hunting for such chairs for some time and have experimented on many kinds. We have so far been unable to get a folding chair that suits though many have been made purposely for us. The person who invents a good folding chair that will keep the

pupils in the proper breathing position to play some instrument will be a benefactor to the race and make a lot of money. The best one submitted was made of steel but it had one fatal flaw, it "Walked." The legs moved with every move of the player and wandered all over the orchestra quietly and slowly.

The best thing we have found is the regular typewriter chair with a seat but eleven inches deep. This chair with its low back holds the pupil comfortably erect and when he slides forward the short seat lets him slide off. The high seat throws him forward into the right position and helps amazingly in the technic of playing.

All that has been said above about the orchestra can be said about the band. There should be a good band in every high school and both boys and girls should play in it. The band can fill a number of needs better than an orchestra. It should have a part in all outdoor entertainments and many of the indoor events as well. Credits should be given for band playing the same as for orchestra. Appended will be found a list of orchestra and band instruction books.

BOOKS ON ORCHESTRA AND BAND

Kling's Instrumentation - - - - - - - - *Fischer*
"Instrumentation," Prout - - *Novello Ewer and Co.*
"Wind Band," Clappe - - - - - - - - *Fischer*
"Orchestral Instruments and their Uses." D. G. Mason - - - - - - - - - *Novello Ewer and Co.*
"Amateur Band Guide," Goldman - - - *Fischer*
"Band Assistant," Laurendeau - - *Ditson & Co.*

"Instrumentation," Gaston Borch - - - *Schirmer*
"Public School Orchestras and Bands," Glenn H. Woods - - - - - - - - - - *Ditson & Co.*
"Building the School Orchestra," R. N. Carr - - . . . . . *Willis Music Co.*
"Instrumental Technique for Bands and Orchestras," J. E. Maddy, T. P. Giddings . *Willis Music Co.*

CHAPTER V

Conducting

Conducting of school orchestras, bands, or choruses is for the purpose of giving some selection in public so that the leader's idea of the music will be interpreted by the players or singers. This chapter does not venture into the realm of artistry. It only aims to give a few hints as to how the artistry of the leader may be most easily and definitely expressed to the audience through the medium of the body of musicians he is conducting.

TWO KINDS OF CONDUCTING

We are often called upon to observe two kinds of conducting. One is the spectacular, where the leader claims all the attention; the other, the one where the leader uses the baton as it should be used, as the power to weld the whole body of musicians into a consistent whole. This quiet style of leading, with a firm hold of the musicians, was wonderfully exemplified by the late Theodore Thomas. His beat was as definite as clockwork and there was no mistaking it, even by a novice.

The pupils should know their music so well that they can play or sing it perfectly without cues. The

leader should show the speed and dynamics of the selection, but the singers and players should count their own measures and know exactly when they are to come in. This kind of conducting is the best to use with amateur orchestras and choruses since it keeps them alive and makes them more self-dependent. For the leader to do too much of the thinking for the musicians is as bad as to sing and play with them when they are learning new pieces.

In public performances, of course, cues should be given, but the players should be so well trained that the piece will not be spoiled if the leader slips up on a few cues, as the amateur leader is very apt to do. The fact is that a fine teacher of orchestra or chorus is seldom a good leader, and a fine leader of orchestra, band or chorus, seldom a good teacher. As the two things are diametrically opposed to each other, it is very difficult to do both. A teacher must keep still and let his pupils learn by experience. The leader must do just the opposite. He must keep everything going and preclude the possibility of mistakes. This is good leading, but very poor teaching, as the player and singer should learn to lead himself first. Then he is ready to be led. This is one of the difficulties of supervisors of music, for he must be both a teacher and a conductor. In learning new selections, singers and players should keep together by ear, even in bodies of several hundred. This gives them a most valuable ear training, which they will not get if the conductor beats time either visibly or audibly. They should also use their own expression first, after which experience

the leader should take hold and mould them according to his own ideas.

SYSTEM OF CONDUCTING

It is well for the supervisor of music to read many books on conducting and use the good points of all, but he must adopt some system and stick to it so that his pupils will know what to do. In any event, when he is conducting, he must be the real leader and insist that his musicians follow him perfectly. The more plainly and simply he beats, the better they will follow. The system of conducting here outlined has these points to recommend it. It is simple and is so sufficiently universal that strangers have no trouble in following it.

Any set of signals that will tell the players or singers how the leader wants the piece to go will do. Of course, the leader has made an exhaustive study of the piece and if he knows it by heart, all the better, as he will have his eyes free to see what his forces are doing. As to the proper interpretation, the leader should be free to do as he pleases. It all should rest with him. The players and singers should do as he wishes.

In beating time, the conductor should move the baton as follows, in the different measures. In two-part measures, the beat should be straight down for the first beat and straight up for the second beat. This will give a perfect representation of the measure. In three-part, the baton should go straight down, straight to the right, and then obliquely to the starting point. In four-part, it should go straight down, straight left, straight

right, and then straight up to the starting point. In six-part measure, it should either go down and up, as in two-part measure, three-eight-notes to a beat, or it should go down, left, left, right, up, up to the starting point. The other divisions of time are usually done as three and four-beat measures.

HOLD BATON HIGH

The criticism is sometimes made that bringing the baton straight down is apt to bring it too low to be seen. The answer is that it should go straight down so that down means down instead of some vague oblique direction, as it does so often. The leader should stand high enough to be visible to all, hold his baton high, and then move it but a short distance. There is no reason for waving the baton in wide sweeps, as some conductors often do, unless the ensemble is extremely large.

The length of the movement tells the power of tone to be employed, and the speed of the baton, of course, gives the speed of the piece. As the side of the baton should be visible to the singers or players, it should be of a very distinct color. White is best. Some contrasting color should be used by lady leaders.

VARY THE BEAT

When conducting rehearsals, the leader should vary the time a great deal and never vary it the same way. It is better to have the ensemble alive and in a state of expectancy than to have them know in advance how fast or how slow, how loud or how soft,

they are going to sing or play. If they are too sure of what the leader is going to do, they will not watch closely. This will make the performance dull and soggy, and will cause the leader to tear his hair over the stupidity of choruses in general and this one in particular, when it is his own fault. If the conductor has his chorus and orchestra well in hand at the rehearsal, and drills them, not so much on the piece as in following the beat, he will have the power to play upon his forces at will. Since leaders seldom feel the same at concerts as they do at rehearsals, and since the feeling they have for the music at the concert may be a far better one than the one they felt at the rehearsal, the instrument, no matter whether it be chorus or orchestra, should respond to his needs. To bring this about, he must drill beforehand, not on his moods but on responding to them.

The left hand should be free to turn the music, give the cues, and supplement the work of the right hand. For example, a gesture with the palm toward the chorus will mean softer, if they have not followed the baton correctly as to power. A beckoning with the left hand will bring out a certain part louder. On holds, the power may be varied by moving the two hands nearer together or farther apart, for diminishes and swells. A very clever way to hold attention and at the same time tell the pupils how loudly to sing is to use the fingers of the left hand to denote power. The hand held up with all the fingers and thumb folded means the softest tone possible. One extended finger a little louder and so on until the whole extended hand means full power.

Successful conducting hinges on the movements of the baton, which movements should be so definite that the dullest musician will be able to see and follow them. Poor following on the part of a chorus or orchestra is always the fault of the leader. Obscure beats or gestures do not compel close attention. It takes backbone to make people obey, and the leader must be firm, unyielding, and definite.

We are quite aware that the foregoing system of leading is opposed to the accepted systems in some ways, but we have endeavored to put in only the plainest necessities, eliminating useless pyrotechnics that make the leader conspicuous but ineffective. Better look like a basswood image and be easily followed than be a picture of willowy grace and beauty with vague meaning. The concert will sound better and after all, the concert is to be heard and not seen.

CONDUCTING

"On Conducting," Richard Wagner - - -
William Reeves, London

"The Essentials of Conducting," Carl W. Gherkins
Ditson & Co.

"Choirs and Choral Music," Arthur Mees - -
Chas. Scribner

"Choral Technique," Dr. Coward

CHAPTER VI

Concerts and Entertainments

Of the many sides to high school music a very important one is the social and entertainment. A pupil learns music for a number of reasons, but one very potent reason is that if he can sing or play an instrument acceptably he will be able to appear in public and entertain his friends. This is a very strong and natural feeling on the part of the pupil, and one of which the supervisor should take full advantage.

Appearing before an audience gives the students a poise and self-possession that is extremely valuable and of a kind to be acquired in no other way. Consequently he should have as much practice of this kind as possible. In large high schools it is very difficult to give all the students anything like the amount of this they should have. Therefore, any scheme to further this end is legitimate, provided it does not take too much of the student's time. Music is particularly adapted for public appearances, as it takes in so many people and is so universally used.

MOTIVE

Entertainments will furnish pupils an immediate and interesting motive for a great deal of hard work. The money made at these entertainments can be applied to some school project, and furthermore, pupils will

learn to help pay for their school training. The education we now have is too free. It breeds selfishness in the pupils. The idea is constantly held before them that they must work for the good it will do them. In music they can be shown an opportunity to work for the common good or the good they can do others.

Musical entertainments are also excellent for popularizing high school music. The supervisor may work for years in the school room and his work be unappreciated as the people will not notice the results. Some will notice that Jennie or Henry can read music, but it takes a successful concert to show the community that music is in the schools and that the results are worth the time and money spent upon it. This is especially true in towns where music is just being introduced into the schools.

Granted the good that concerts do, let us look at the kind and character of entertainments that can be given with the best effect on all concerned. When the leader is a live wire and the school management is awake to the good the pupils get from successful public appearances, a great number and variety of entertainments can be given. In addition to its own concerts the music department should be ready, able, and willing to assist the activities of all the other departments. The school band should play at the ball games. The orchestra should play between acts of the school plays, for the school dances, etc. The teachers of other departments should take pains to assist the music department in part payment for what the music will do for them, and thus set an example in unselfish cooperation for the pupils to follow.

All the entertainments of all the departments for the school year should be scheduled in advance so that they will not be too numerous nor too near together, for they must be well done and they must not work either the pupils or the community too hard. A large part of the preparation should be done in school time and be a part of the regular school work, and credit should be given for a good deal of it though not for all, as those pupils having special talent should be taught to use it for the common good without compensation. There is too much of "What do I get out of it?" and too little of "What can I do to help?" in our modern education. We should see to it that music furnishes a little training in unselfishness to counteract this.

As high school music is largely chorus work, many of the concerts should consist of chorus singing of various kinds. This will allow more people to take part in the entertainments and the more people interested, the better from the artistic, educational, and box-office points of view. As the music the chorus sings at these concerts can be a part of the daily music lessons, extra time will not be required for rehearsals.

SELECTING THE CHORUS

All the pupils in the classes should learn the music to be sung at the concerts and, if the stage is large enough, everyone should appear. If this is impossible, the concert chorus should be made up by selecting the best singers, using as many as the stage will accommodate. There will naturally be some heart-burnings, as some who dearly love to sing will be omit-

ted. This feeling may, however, be reduced to a minimum by allowing the pupils to select the singers either wholly or in part. Young people, being very honest, in selecting singers that are to represent the class at a concert are often more particular than the leader. They are very quick to see that some one else sings well and are satisfied with the justice of the selection. As there is the audience paying for a good performance to be considered, it is the duty of the class to make it as good a performance as possible. If some one can make the show better by not appearing in it, he or she will see the justice of the selections and cheerfully abide by them. A clever leader will not only be able to reduce the disappointments to a minimum by letting the pupils help in the selection of the chorus, but will be doing a little toward raising a race of singers not afflicted with jealousy. Many of those not selected to sing may be used as ushers, ticket sellers, and in other capacities.

BALANCE OF PARTS

The parts should balance perfectly in this special chorus and the music be so well learned that a flawless performance can be given. Pupils themselves are very particular about this. A supervisor who allows any slackness of preparation is usually made to feel their displeasure in no uncertain manner.

The chorus should make another appearance at Commencement. There is no form of Commencement so attractive as a few short speeches from the pupils and a number of fine choruses given by a big stageful of charming young people.

ORATORIO

The best and most valuable entertainment that can be given by the high school music department is the Oratorio or the Cantata that is given without scenery and action. It is not the most popular with the public but it should become so as it furnishes an opportunity for both school and public to become intimately acquainted with the finest choral music.

There has been a good deal of nonsense written about the dangers of allowing high school pupils to sing the big things in choral music; but this nonsense usually comes from musicians who are unable to see things in their proper proportions and who know little or nothing about the workings of the human voice. As the musician is very apt to think only of the music, to suit him it must be performed according to tradition. Take the "Hallelujah" for example. This selection sounds best with a full, powerful tone from the chorus which high school students cannot give without straining. (There is, however, no danger of their straining as to compass if the voices have been correctly classified.) But shall we forever close the door of the realm of fine choral music to these young people just because they cannot sing with all the power the music demands? Certainly not. Better use a larger number of singers and then do not let them get excited and sing too hard. Each voice should sing with medium power and the whole effect will be good. If the soft passages are sung very softly, the loud places will sound loud enough to be in proportion, and the musical effect will be surprisingly good though in a somewhat lighter

form than the music seems to call for. Test the voices in the high school properly, insist that they be used easily, and then sing all the great music you wish, the more the better. The leader should not fear to allow the pupils to sing the big fine things. They will respond to them nobly for theirs is the age when the great choral masterpieces appeal to them.

The soloists should be taken from the ranks of the students or teachers whenever possible, and the school orchestra should furnish the accompaniments, even if it does not play as well as the Minneapolis Symphony Orchestra. If soloists are not available from the school forces, the singers of the town are usually ready and willing to assist, and they should be, for it is their problem as much as that of the supervisor of music to educate the community in the higher forms of music.

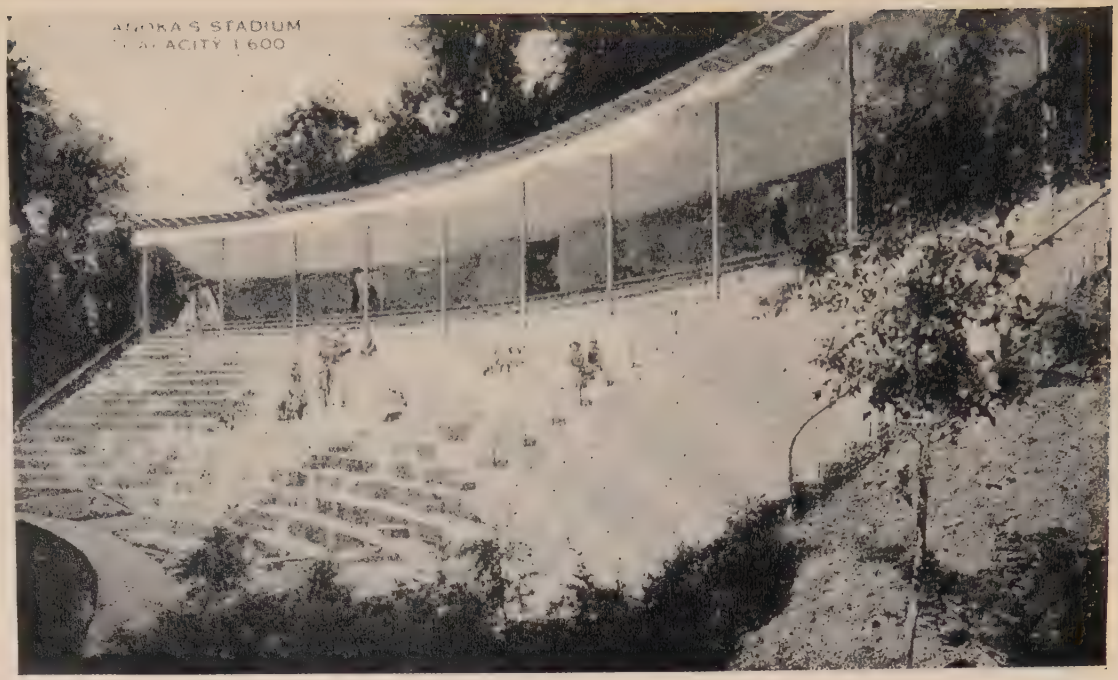
OPERA

The next most important and very likely the most popular form of entertainment a high school can give is the light opera. This should be given by the glee clubs in the larger high schools and by the whole chorus in the smaller ones. There is nothing in the whole range of music that will so soon and so thoroughly interest the pupils of a small high school where music is new or unpopular, as learning and giving a light opera.

To illustrate this point pardon a personal reference by Mr. Giddings. "Some years ago I spent one day weekly in a small town where music had been so cordially hated that it had been dropped two years before.

I was at my wit's end the first time I visited that high school. Not a pupil would open his mouth to try the music I had brought. So I smiled and played and sang to them instead. At the second lesson a few of the girls piped up a little. At the third lesson I suggested that they give a light opera as they had a good auditorium and the high school numbered about seventy members. Their jaws dropped and the principal looked at me as if doubting my sanity. I told them what fun it was to get up an opera. They voted to try it. Then I suggested that their voices better be tested to see what part they could sing best. Moreover, I offered to stay that afternoon and test the voices of all who were interested enough to stay after school for the purpose. Over half of them stayed and most of the rest submitted to the operation the next week.

The opera selected was Pinafore, and the next week all were supplied with books. The work they made of it was something awful, but we picked out the soloists and they got busy. I never worked harder in my life. Neither had they. To make a long story short, they gave that opera in February. I feel as if I had been drinking vinegar yet when I remember how some of those choruses sounded. They fondly imagined they were singing the parts and they worked heroically to get them right, but it was impossible. The choruses were mostly in unison, octaves or fifths, but the tune, the action, and the pep were all there. The soloists sang their parts correctly except in the concerted passages, when they, too, lapsed into chords that Sullivan never would have recognized. But I held my peace and we



Open Air Theatre, Anoka, Minn.

were all happy. The whole town came and marvelled that these pupils could do so well. The musical ones in the audience shuddered once in a while but most of them enjoyed the whole thing. As a performance, it left many things to be desired. As a means of getting that high school to singing, it was a glittering success. I only give this for an illustration of what an opera will do when a high school needs waking up musically. If I had been a sensitive musician, I never could have endured the liberties those pupils took with Sullivan's music. I shut my ear, however, and kept my eye on the future, and they came out all right, for the next music they studied was sung much better and in time they became fine readers of music."

The foregoing incident explains why fine musicians sometimes fail in attempting to do high school music work. They are looking at the music so hard that they do not take into consideration the limited ability and experience of the students. Get the pupils to do the very best they are capable of doing, and then do not fuss if results are not perfect. Get the pupils interested and the perfect results will come later.

PAGEANTS

Pageantry will furnish the motive for much hard study and give an outlet for the artistic activities of many departments at the same time. For example: the pupils of an eighth grade class in United States history decided to give a pageant of the history of the United States in the spring. As there was the ever-present need of deciding what to use and what to reject,

they learned their history better as they went along. When they had selected the scenes to be used, the English class wrote the speeches, the manual-training class made the scenery, and other properties, the art class painted the scenery, the sewing class made the costumes, the arithmetic class estimated the cost and attended to the business part of it, and the physical training class staged it. Last but not least the music class found, adapted, played and sang the music that went with it. The history work of that class had a motive that was living and vital to every pupil, and when the pageant was over every one had seen a fine entertainment, a goodly sum of money had been acquired for school use, and United States history had been made to live in the minds of those pupils. Of course there was work and plenty of it, but it was interesting work and work that was worth while.

Some such plans as outlined above can be used better in a high school than it can in the grades, and the number of subjects that can be so treated is legion. All entertainments should be planned to interest as many departments as possible.

REGULAR LESSON

An "At Home" day with the music lesson as the form of entertainment has a most beneficial effect upon the pupils, who may set a day and invite their friends to come and hear them sing for an hour. This entertainment may of course take any form, but the best one is a regular music lesson in all its phases ending with a number of well-finished, well-polished songs. This is a very sensible form of entertainment, as it gives the

parents a chance to see what the music work in the schools really is. Very few have any idea of it until they see an actual lesson. The effect on the pupil is equally good as it gives a motive for the regular school work that the set concert sometimes lacks, and it can be given without taking any extra time for preparation.

COMPETITIVE FESTIVALS

Competitive festivals are fine things, though there are few of them held in this country. There should be more. Choirs may be selected from each school, or each class, to compete with choirs from other schools, classes or towns. One of the best ways to make this selection is to leave each school free to choose its own music and choir, though the kind of piece should be outlined beforehand as to number of parts and the choir limited as to number of singers. This plan will result in a good program of sufficient variety to be pleasing to the audience. The different choirs should be marked by the judges as to beauty of tone, balance of parts, clearness of articulation, appropriateness of selection, expression and other points agreed upon in advance.

MINSTREL SHOW

In the wealth of possible musical activities in the high school, fun and nonsense should not be forgotten. Once in a while the old fashioned minstrel show can be revived. There is a lot of fun to be derived from it if it is well done, and the ingenuity demanded in making it original and up-to-date is a fine training for

the pupils. Pure fun-making is one of the most valuable things anyone can learn either for life or a living.

OUTDOOR CONCERTS

Out-door concerts in warm weather can be made very attractive. The best way to bring this about is to find a side hill in some park or field and place the audience on the hillside and the chorus on the flat below. All kinds of concerts can be given in this way. Music sounds well out of doors, and the added freedom and joy of being in the open throws a glamor over even a mediocre program. The audience should always be asked to sing some familiar selections with the chorus.

COMMUNITY MUSIC

This is one form of community singing, and high school students should be given the chance to help the music of the community whenever possible. A band or orchestra is best for an accompaniment, as the tones of the piano do not carry well in the open air.

The foregoing picture of the Eastman Stadium at Anoka, Minnesota, is a fine example of the small outdoor theater. It is built of cement steps on a hillside overlooking the river. The hill is about thirty feet high and there are twenty curving steps. The stage slopes to the river in low terraces. It will seat sixteen hundred and every one that sings or speaks there is amazed at the perfect acoustics as the softest tone is audible to the farthest listener. The reason lies in the curve of the seats and the steepness of the hill. Instead of the stage being raised above the level of the ground, there

is an orchestra pit lined with cement, four feet deep and forty feet long, in front of the stage. This pit seems to reinforce the tone. All kinds of entertainments are given here, and one of the features of every entertainment is the singing of the audience. The place is furnished with a first-class picture machine, the words of the songs being written on common window glass with a stub pen and India ink and thrown on the screen. This is a fine way to get audiences to singing either indoors or out. The leader may either have a pole with a small knob on the end and point to the words in time or he may simply stand next to the screen and put his hand in the strong light and beat time. The audience will be able to follow perfectly as the strong light on his hand and the black shadow it throws on the screen will be distinctly visible to all.

People like to sing, and audiences should be invited to sing at every entertainment. The supervisor of music should keep in close touch with community music of all sorts. Whenever no one else in his city is willing to supervise it, he should be.

OPERAS AND CANTATAS

The glee clubs and orchestra may unite and give some of the lighter cantatas without stage action. They may also unite and give a light opera or some of the easier grand operas. Great care should be exercised in the selection of an opera. Only those with good music and clean lines should be taken. The Gilbert and Sullivan operas are all fine musically, and there is plenty of good clean fun in them all. If the leader is

not well versed in stage-management, he should rent the "stage manager's prompt book" from some musical library. With this book, staging an opera is an easy matter. A good dancing teacher, or one of the high school teachers who can teach dancing, should help if the leader himself cannot do this part of the work. With these helps any high school can give an opera in good shape. There is always talent in every high school. It is only waiting to be developed.

All the pupils who wish should be encouraged to learn the solo parts and contests should then be held to determine who can do them best. The pupils should help select the soloists. They will be very honest about this. With this plan there will always be understudies to depend upon if one of the soloists is ill at the last moment. It is also a good plan to give the opera twice and have a different cast each time, so that as many as possible may have a chance to sing the solo parts. The foregoing method of selecting the solo parts will obviate much heart-burning, for it must not be forgotten that these young people are singers, and that singers are very prone to jealousy. The wise leader will see that this is reduced to the minimum. He will also guard against the pupil's getting "stage struck." He should tell them just what it means to go on the stage professionally. I do not mean the dangers of the stage, for we no longer believe that the theater is the anteroom of perdition that the truly good once thought it, but these young people should understand a number of things about theatricals. They must be taught the difference between the quality of their work as viewed by friends and as viewed by strangers. A performance

that would please their friends, who go to hear them more than the piece, is a very different performance from one given by a professional company with its trained actors, lavish mounting, and perfection of detail, attained by professionals only at the price of terrific toil. If, during the preparation of an opera, there are signs of pupils' getting stage struck, it would probably cure them to have one or two real rehearsals of several hours' duration to let them know the difference between the rehearsals of professionals and those of amateurs. If there is anyone with real dramatic ability, who is willing to pay the price of hard work, and whose talent shows in the performance, this one may continue his dramatic studies with some faint idea of the demands of the professional stage. Many a famous person has started out in amateur theatricals. Many others have been "strung along" by admiring friends until they become unsettled for life simply because of ill-advised flattery when they appeared successfully in some home-talent play. This should be well guarded against by the school opera leader.

The pupils should learn to sing the music absolutely in time from memory. The leader should use the baton at every rehearsal. He must have his forces so well in hand that soloists, chorus, and orchestra are welded into an efficient and expressive whole. In the later rehearsals and during the performance, when the pupils know the piece perfectly and can follow the baton, the leader may vary the time to suit the action.

During the preparation of an opera pupils often make rehearsals an excuse for unprepared lessons in other studies. Pupils who do this should be required

to leave the club. Such a punishment will result in better scholarship and will tend to remove the "fly-a-way" feeling pupils are prone to possess when preparing for some theatrical performance. It will also make the pupil learn to conserve his time, work under pressure, and use his odd moments.

OPEN AIR OPERA

Opera in the open air is deservedly becoming popular. The supervisor of music in a Kentucky town gave Pinafore with her small high school, using a flat-boat in the river as "H. M. S. Pinafore." Masts and sails were easily erected, and though the flat-boat did not look exactly like a "man-of-war" in every respect, imagination easily filled out the picture. Plenty of people came, and they say it strained some of the rivets of the hillside to hold them all. They came from far and near to hear the old opera that has made millions laugh, and to see it in a new setting in which they could throw Dick Deadeye overboard into real water.

A few years ago the glee clubs and orchestras of the West High School of Minneapolis, which were under the direction of Mr. Baker, gave Pinafore. Lake Calhoun, one of the many lakes in the city of Minneapolis, lies near this school. A dredging scow belonging to the park board was borrowed and the pupils spent many toilsome hours remaking this scow, which was of ample size, into a semblance of H.M.S. Pinafore.

A smaller scow was anchored between the big one and the beach. This little scow upheld the orchestra.

People came in crowds for all three performances. They sat on the sloping beach and the back rows were raised on circus bleachers. Dick Deadeye was thrown overboard in reality and brought down the house by swimming around the stern of the vessel with a fish in his hand. Various other delightful additions to the action were introduced which might not have met the approval of Mr. Gilbert, but we liked it and a fine little pipe organ stands in the music room of West High School as a monument to the energy of these young people.

COOPERATION

The other departments should cooperate with the music department, in giving operas and pageants. The scenery, costumes and other properties should be designed, made, and painted by the art, domestic art, and manual training departments. The business side of all concerts and entertainments should be taken care of by the commercial department. Usually it is difficult for this department to find enough real business transactions for the pupils to practice upon. And real problems are of course more interesting and valuable than the fictitious ones found in books. As a result of such cooperation the music supervisor will be left free to attend to the artistic end of the work unhampered by business details, the business department will have real business to attend to, and every one will be interested in the production. Where there is no business department, a committee of the pupils should look after the

business end of the entertainments with a teacher on the auditing committee, not to keep the students honest but to compel them to be business-like, and protect the pupils from charges of mismanagement.

REHEARSALS

Entertainments of all kinds and especially operas require thorough and painstaking preparation. As the time of performance draws near the rehearsals are apt to be long and taxing. Numberless details must be attended to, every one feels hurried and the tempers of all concerned are often strained to the breaking points. Every one is in a state of expectancy and anxious to have the show go off well. Little troubles that would never be noticed during normal times loom up like mountains. Whatever artistic temperament (or temper) there may be in the company comes to the surface and the leader must exercise unlimited patience and use all the tact with which he is endowed. He should explain this to the pupils taking part and warn them against the high-strung temper and lack of self-control often attributed to musicians. It would be well for him to state that during these strenuous times, like a commander in battle, orders must be given sharply and incisively, and even yelled at times to make his wishes known above the sounds of chorus and orchestra.

There will be small mishaps during the performance that should not be noticed. If sorrowing members of the company refer to them, the leader should laugh them off as if they were jokes.

The exacting work of rehearsing which reaches a climax in the performance, keeps everyone keyed up to the highest pitch. After it is all over there comes a reaction. The future seems to hold nothing of interest. The pupils must now resume their regular work and again face the humdrum world. The luckless singer who has made a slip that is likely to call forth criticism finds himself still further down in the dumps.

AFTER THE SHOW

A general jubilation after the performance is in order. Every one should stay a while and talk over the successful features of the play. The leader should congratulate every one, soloists, chorus and orchestra. All criticism should be taboo at this time. A week or so later the company should assemble and talk over the whole performance critically with a view to profiting by the mistakes.

Perhaps we are emphasizing unduly this part of the leader's duties, but, though years have elapsed, we well remember the feelings we had after singing in a home talent opera. We used to think there was nothing left to live for, and dreaded the next day with its dreary round of necessary and irksome tasks. Everything seemed drab even after the subdued glare of the kerosene footlights we used in the little "opery house" in the old home town.

MUSICAL SOCIETY

A musical society organized like a debating society with constitution, by-laws, etc., will furnish a fine out-

let for the musical talent of any high school. Pupils who wish to learn to appear before audiences should join this society, speakers as well as musicians. The orchestra and glee clubs and other ensemble groups should join as organizations. The individual members of these organizations may also join as individuals if they so wish.

The above pupils and organizations join as active members and appear on the programs as requested by the management.

The membership of the society should also include associate members, who join merely to attend the concerts and entertainments given by the society.

The general public should also be admitted to the entertainments of the society by paying a small admission fee.

If cleverly run, a musical society not only will give pupils a chance to appear before audiences—a very important part of a student's education—but it will be able to make a good deal of money which may be used for some school purpose. Art for art's sake is all very well and should be encouraged, but art is all the better off when it can help in other ways as well.

CHAPTER VII

Credits for Applied Music

The subject of school music credits is a very difficult one to deal with and will be until there is a standard of work established in music teaching as there now is in other school subjects. There is no standard even in the school chorus classes that work under the direct supervision of the school authorities, in school buildings under teachers paid by the Board of Education. One high school will sing the Messiah with a perfection of detail and expression, within certain limits, that few choral societies even attain and another school will have only assembly singing where the pupils sing a few popular songs in unison. Both these choruses will demand credit for their work in the same ratio that other subjects are credited in the same school. Where there is such a variety of ideals and attainments on the part of the supervisors who are paid by Boards of Education and who are suppossed to know school conditions, and are able to keep pupils up to some standard, what can be expected of the private teachers who have no such responsiblity to the community, and who depend for their income directly upon the way they pet their pupils along, getting them to do as much as possible while keeping them happy and contented in order to hold them? Until there is some established standard of attainment required of all music teachers

the country over, there will still be a question in the minds of the school authorities as to whether or not credits should be granted for music study either in school or out.

Large numbers of private teachers do not believe in giving credits for music study until it is systematized in some way. Many state music teachers' associations are attempting to standardize music teaching in various ways, but standardization will never be accomplished until there are state laws establishing standards of music, and certificates issued to music teachers as they now are to school teachers.

CREDITS

There are various ways of giving credits for the study of music under private teachers. In this connection the reader is referred to two bulletins issued by the Bureau of Education at Washington: "Music in the Public Schools" No. 33, by Will Erhart; "Music in Secondary Schools" No. 49, by Will Erhart and Osborne McConathy. These two books should be in the library of every supervisor.

The system used in Minneapolis is here inserted.

PIANO, VOICE, PIPE ORGAN

Pupils of the high school may take lessons in any one of these three branches as one of their regular studies.

Requirements—Each pupil must (1) take one thirty-minute period a week, from some approved private teacher, for the thirty-eight weeks of the school

year, (2) practice seven hours a week, (3) take one period a week in the high school theory class, (4) prepare work for the class not to exceed two forty-five minute periods a week, (5) appear at any entertainment given by the school authorities, when requested.

Credits—Credit for two years' work with piano, voice, or pipe organ may be obtained and used in any course except the commercial and industrial courses. The principal will use his discretion in making substitutions in the courses. A pupil who wishes more than two years' credit in piano, voice, or pipe organ should enroll in the arts course. In cases where extraordinary talent is manifest, the principal may make a special course to meet unusual conditions. Two credits will be given for one year's work, eight credits for four years' work.

Note—The University of Minnesota requires fifteen years credits for entrance. Of these fifteen year credits, four music credits may be used for entrance to all courses in the University except engineering, and this school will allow three credits for music.

The theory class is open to all pupils of the high school who wish to take it, whether taking other music or not. No credit will be given for the theory class alone.

A limited number of elective music credits may be substituted in the commercial and industrial courses at the discretion of the principal.

In the present state of music teaching it is not possible, or at least it is not feasible, to set up any standard and require all to meet it. In the above system the pupil is given his credit if in the judgment of the har-

mony teacher or the orchestra leader, he has made sufficient progress to warrant it, no matter who his private teacher is. It would be far better if there were accredited teachers who could be relied upon to give their pupils a good musical education and save the supervisor the bother and expense of keeping track of their progress, but this is not possible at present.

It will be seen by referring to the above Minneapolis plan that only the piano, pipe organ, and voice pupils are in the harmony classes. This is done so that the harmony teacher can check up the progress of the pupils and determine whether they have earned their credits or not. At first we adopted the examination system and each pupil paid for his examination. This was soon vetoed by the Board of Education, and the harmony teacher was empowered to be the representative of the Board of Education and grant credits as he saw fit under the above rules.

All pupils studying symphony instruments are required to play in an orchestra before they can receive credits for their music study under outside teachers. These pupils are allowed to enter the harmony classes if they wish, but are not allowed to substitute harmony for orchestra playing. Pupils should help pay for their training whenever possible, and as orchestras are very useful in high schools, it is only fitting that pupils who can play orchestral instruments should help in the school orchestras as part of their work. The orchestra leader can easily keep track of the pupils' progress and credit them accordingly.

Occasionally a teacher will be found who does not wish his pupils to do ensemble work. We sometimes

allow such pupils to stay out of the orchestra until some special stage in his development is reached and still give them the credit, but if the teacher says that playing with others is liable to dull the pupil's musical perceptions and that the pupil is to be trained to be a soloist we withhold his credit and advise him to seek a teacher who is less finicky. We contend that the pupil gains more than he loses by playing in the orchestra, and also contend that, if we give him the credit, he shall make some return to the school by using his talent for the good of the school and community that is educating him. He is told this very plainly and drilled in the reason for it.

A pupil here in Minneapolis is allowed to graduate with one-fourth of his credits in music if he wishes. In special cases a musically gifted pupil is allowed to graduate with more. There are a number of cases now in the high schools where the pupils are interested in nothing but music. With each of these the principal has agreed that if he earn half his credits in regular subjects he will be allowed to graduate with the other half in music. This is done to keep him from leaving school and studying nothing but music, which is always to be deplored. These pupils know, of course, that extra music credits will not admit them to the state University, as the University of Minnesota allows only four year-credits for music out of the fifteen required for admission.

HOW IT WORKS

Such a system, while by no means perfect, works very well. It seems to be as fair as the supervisor can

make it. The pupils earn their credits, for the music requirements are a trifle harder than are those for any other subject. They were made so purposely. The average high school student only half works. He comes to school and learns to dawdle instead of work. Unfortunately but truly, the parents and teachers are alike to blame. He is not. As the ordinary person does only what he has to in this world, the growing youth should be taught to drive himself. This is not allowed, however, to any great extent in the modern system of schools. Another reason that the requirements are hard is that people are very apt to think that music is but a fad and that music credits are a snap.

A large number applied for credit the first year we offered them. After a few weeks many saw their error of judgment and dropped the music for something easier. That was no surprise. They were allowed to drop it, as we were out to attract the real musicians, those who meant business and not those looking for an easy thing. Now only the earnest students elect music.

The numbers taking the courses are somewhat disappointing. When we read articles in the music magazines and get letters from supervisors and private teachers in other cities telling us what a widespread demand there is for music credits and how hard it is to get the system started, we smile to ourselves and wonder if the demand is not less widespread than we sometimes imagine.

LIMITED DEMAND

To return to the limited demand for credits and the reasons therefor.

Some time ago we took a census of the 8,000 high school pupils and found that approximately 2,500 were studying music with outside teachers and yet scarcely 500 were taking credit for it. Not a very large number, and it makes one wonder why more were not taking credit so freely offered in Orchestra, Band, Piano, Voice, and Pipe Organ. Most of these high school students who are studying music seem to prefer taking music in addition to the four subjects required for graduation. Let us look for the reasons.

Every new subject (and especially music) introduced into the high school curriculum must contend with a number of opposing forces, one of which is the attitude (unconscious usually) of the high school teachers. The optional system of choosing subjects in the high school makes for variable numbers in all the classes, and it is natural that the teachers should be interested in keeping up the numbers taking their particular subjects. Since music, to the average high school teacher, seems but waste of time, when pupils apply to one of these teachers for assistance in choosing their courses, a teacher of this sort is very apt to advise against music and other unnecessary things and suggest something practical, like his own subject. In many high schools, each teacher acts as advisor to a group of pupils and helps them choose their subjects and make out their programs. If the musical pupil is assigned to an advisor who has no use for music, it stands to rea-

son that his musical aspirations receive scant sympathy and he is influenced to take something else. Then again the Universities are but just beginning to recognize music, and pupils have to plan their high school courses to enter some higher school. High schools are getting more and more practical and courses are now offered that fit the pupil for some occupation by which he will earn money. Music does not appeal to him as a vocation, and so he chooses something else. Added to all this is a somewhat apathetic attitude of the private teachers. They do not insist that their pupils work for credits.

ADVERTISING

We advertise these courses in the high schools in the following manner.

Before the end of each term the above bulletin is read and explained to all pupils as they are making out their programs for the next term and a copy of it is given to all pupils interested enough to ask for one. Every year or two a copy of this bulletin is sent to every music teacher in the city. A copy of this bulletin is always on the bulletin board of every high school and a copy is always at the door of the music room. Programs by the harmony students are given from time to time at assembly. These programs are made up of original compositions.

With this publicity we let it rest and the pupils may choose it or not. We feel that they should not be pressed and herded into these classes. If they want to study music seriously they will take it. Others we do not desire.

The time will come, and let us hope it will be soon, when some general standard will be required of students taking music and only those of a certain standard will be given credits in music the same as is now the case in other subjects. This is not possible now, and there is no standard among teachers themselves, and we have nothing to go by that is general enough to be adopted. At the present time it seems only fair to give credit on progress made and effort put forth rather than on some set standard.

We of course recognize the music credits pupils bring from some other high school. We do not, however, recognize the credits that a pupil gets from any private school or conservatory. If we did, we should have no idea of their value without an examination and so we ignore them all. This works hardship at times, but if we recognized any private school we should have to recognize them all. Otherwise we should have to establish some sort of system of recognizing certain ones and ignoring others, which would lead to many complications we should prefer to avoid.

This system of credits is a step in the right direction and will, as time goes on, work out to better advantage as the standardization of music is accomplished and the value of music as an educational and vocational force is more and more recognized. At present it is on trial and it rests with the musicians of the country to show that it is worth the time and effort spent upon it.

CHAPTER VIII

Instrumental and Vocal Classes

The right of every child to an education paid for by the public, of which he and his parents are a part, is no longer questioned. It is now being recognized that his education must be both cultural and vocational. The trend of education is toward taking everything into the public schools. Each year, new courses are started in the high schools to meet the insistent demands of the public for complete training that will fit pupils for social as well as industrial life. The study of music is coming into the high schools more and more as people begin to see that, when rightly carried on, it combines mental, physical, moral, emotional, and vocational training of a high order.

Long ago we found that, in academic subjects, the class lesson was more effective and more economical than the private lesson. We have since discovered that this principle also applies to music, and the day of the private music teacher is rapidly passing. Aside from the expense, which of course is very much less, class lessons are better than private lessons. In private lessons there are no other pupils with which the student may compare himself. He loses the stimulus of doing the same work others are doing, and without this opportunity for comparison he is unable to set a standard

for himself. We little realize the value and power of the training pupils absorb from one another.

Another superiority of the class lesson is the assurance pupils acquire from reciting before others. This is particularly true of the music pupil, who needs all the assurance he can develop. As he must later perform before people, it is vitally necessary that he learn to do this in a self-possessed manner. The private pupil has little chance to play before the audiences except at infrequent recitals. In the class lessons every lesson is a recital where the pupil performs before a very critical audience.

The class lesson is better for the teacher. When there is but one pupil in a class the teacher can do almost anything in the way of teaching and not be detected but with a class the teacher must observe the principles of psychology and of pedagogy or he will come to grief. It takes real teaching to run a class in any subject, for pupils will not do anything if there is not some semblance of logic and order in the way the teacher works. This is especially true of music.

There is no reason why music of all kinds should not be taught in high schools in classes as large or nearly as large as those in other subjects.

There should be a conservatory of music as an integral part of every high school and college, and public education should provide for the training of teachers to carry on the work.

It is impossible in this volume to give a very exhaustive study of class lessons when each branch of music teaching is worthy of and demands a textbook

of its own. There are, however, a few general principles that apply to all, to which we will briefly refer.

TEACHERS

It is very difficult to find teachers capable of doing this work. There are plenty of school teachers who know how to handle classes but who do not know enough of music. On the other hand there are plenty of private teachers who know music in all its phases but do not know how to teach classes. They have never had experience in class work and they know very little pedagogy. The average private teacher of music is perfectly helpless when confronted with more than two or three pupils at a time. He is not to blame. He never had a chance to learn. There are few if any places where teachers are trained to teach music classes in voice, piano, violin, etc. The supervisors of the country should see that schools are established where teachers can be trained to teach music in classes. This has already been done for supervisors and teachers of vocal music, but for class teachers of voice culture and instrumental music little or nothing has been done.

Class teaching in music is school teaching pure and simple. Whatever methods are good in teaching common school branches will apply equally well to music teaching in classes.

INSTRUMENTAL AND VOCAL CLASSES

School teachers who are trained musicians make the best teachers of music classes. They have had normal training and know how to teach school. With a little

special training they are able to apply their knowledge of pedagogy to the teaching of music in classes. Private teachers of music who wish to take up this work should take a course of normal training in regular school branches and special training with reference to music-class teaching.

Until teachers are trained to run music classes successfully, music will not be as universally studied as it should be owing to the prohibitive cost and the meager results of private lessons. Developing piano teachers for the Minneapolis schools brought out the need of this training and a book* is respectfully recommended to our readers as embodying many things that will apply to the teaching of all kinds of music classes. The chapter on class procedure is especially recommended to those who wish to give classroom instruction.

ORGANIZATION

When the teachers are trained and ready, how shall the classes be organized? Who shall pay the teachers?

The ideal plan is to have the teachers paid a regular salary by the Board of Education and the classes placed upon the same basis as the other classes in the school. The number of pupils in the classes, the frequency with which they meet, and the point of progress at which the pupils are expected to arrive, will be governed by the kind of music taught. For instance, some of the piano

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* "Giddings Public School Piano Class Method," Oliver Ditson & Co., Boston.

classes in the high school that are well advanced should meet every day, and individual pupils should play for the class often, when learning interpretation. When the classes are not so advanced it might be well for them to meet but once or twice weekly. This will have to be decided by experience. In voice building twice weekly and twenty in a class has been found to be quite ideal.

The whole subject of instrumental and voice teaching in both grade and high schools is in an undeveloped state. Comparatively few supervisors do anything with it and those few are experimenting and learning how to do it and trying to discover how much of this addition to the regular curriculum their communities will accept.

The city of Oakland, California, has worked out a unique and efficient system of instrumental instruction in the public schools, both grade and high. The teachers are paid by the Board of Education and any pupil in the schools may receive lessons on any band or orchestral instrument free. Piano and voice lessons, while given in the schools must be paid for by the pupils. The Oakland plan is well worth study and emulation. The results are well worth while both because of the numbers of pupils who are learning music and the number of excellent bands and orchestras there are in the schools.

Through the courtesy of Mr. Glenn Woods, under whose efficient leadership this admirable plan has been developed, a summary of the Oakland plan is here appended.

SUMMARY OF INSTRUMENTAL MUSIC IN THE OAKLAND SCHOOLS

Instrumental work in the public school system depends upon three essentials: first, it is absolutely necessary to supply the unusual instruments to the children for the band and orchestra, either through concerts given by the individual schools to raise funds for securing them or through the Board of Education; second, it is only when the work begins in the lower grades of the elementary schools and is carried through the high schools, that any continuity of instruction can be secured or any degree of skill on the part of the pupils can be expected; third, the only positive guarantee that the work in the instrumental music will be well done or receive public recognition as being worth while, is that the instruction be given by special teachers of instrumental music who are themselves able to play the string, brass, and reed instruments.

The Oakland Board of Education has employed eight special teachers of instrumental music to instruct the pupils in the grade schools. It has also employed four teachers of instrumental music in the high schools. All of these teachers not only play string, brass, and reed instruments, but are qualified to give instruction upon all the instruments of both band and orchestra.

The three ideas mentioned, beginning the work in grade schools, supplying the unusual instruments, and employing special teachers, have all been adopted in the Oakland public schools. To meet the second demand, the Board of Education supplied a number of rarer instruments at an approximate cost of $5,000, and

placed them in those schools already having the nucleus of a band or an orchestra.

The instruments purchased by the Board, all of which are in use, are as follows: twenty-five basses, twelve altos, fourteen mellophones, a double quartette of saxophones, eight Fluegel horns, two trumpets, ten French horns, five oboes, five bassoons, one piccolo, ten string basses, bells, and tympani, five cellos, three trombones, eight violas. Requests are constantly being received for more of these instruments.

The special teachers have at least five schools a week and teach from eight in the morning until four in the afternoon. They give individual lessons of from fifteen to twenty minutes' duration to all the pupils they can meet. They average between twenty and twenty-five lessons a day, or one hundred and thirty lessons a week. The size of classes in which violin instruction is given rarely exceeds five pupils. While it is frequently argued that pupils can be taught violin in larger classes, it has been the practice of the department of music in the Oakland schools to prefer a few number receiving instruction, and to feel assured that those pupils are receiving better training than they would in large classes.

Broadly speaking, one idea is dominant, that the pupil acquire a musical education. If, when he comes to selecting a vocation, music is his choice, then the instruction he has received in the public schools will have been of such a character that he will be able to continue his studies and have nothing to undo on account of his instruction in the public schools.

For those pupils then, who choose music as a vocation, the training will be complete as far as they go, and those who enjoy music only as a matter of recreation will have received sufficient instruction to instil in them an appreciation of the best that music offers, and above all, to enable them to participate actively in the performance of good music.

BONDING OF INSTRUMENTS

To Parents:

1. Bonds must be signed for instruments loaned to pupils.
2. The amount of the bond simply covers the cost of the instrument.
3. Should the instruments be damaged, the parents must pay for repairs.
4. Instructors will examine instruments each month and report condition.
5. Should students leave school and return the instrument in good condition, no charge will be made for its use.
6. Students to whom instruments are loaned must continue their special lessons. It is only just that the students be required to practice regularly and continue their lessons if the Board of Education supplies the instruments. If the students do not continue their lessons and keep up their regular practice, making reasonable progress, we reserve the privilege of recalling the instrument to be assigned to other students who are anxious to avail themselves of these special advantages.

Instruments furnished by the Board of Education are for use in the school organizations only. Any violation whatsoever of this rule immediately forfeits the further privilege of their use.

Recommendation concerning the purchase of new instruments will gladly be given to parents. All instruments that are recommended have been tested and are quoted by the dealers at special prices to school students. It is not advisable to purchase expensive instruments until the pupils are sufficiently well advanced in their studies and have proven by their proficiency that their tastes and qualifications warrant such expenditure.

CHAPTER IX

General Supervision

By T. P. Giddings

There is a most excellent book by Mr. Thomas Tapper on the "Music Supervisor." There are a number of other writings on the subject of music supervision and, though seemingly unnecessary, I cannot refrain from adding a chapter on general music supervision with my own music department as an example.

That a stream rises no higher than its source is especially true when applied to school music. The music supervisor is, or should be, the fountain head of music in his town; he cannot avoid this responsibility; upon him more than any one else depends the musical future of his city. The supervisor of music is singularly alone in his work. This is equally true of the supervisor in the small town and the large city. He is the only one of his kind in the place and it is rarely that he has the opportunity to see others working at the same thing he is doing. He visits other systems occasionally but, like every other teacher, not often enough.

SEEING IS BELIEVING

The only way to learn what another supervisor is doing is to see him at work, to see the actual process of

music teaching. A person may tell at great length what he does, and still not give a clear idea of what he really accomplishes in his schools. I have heard supervisors at conventions tell what went on in their towns. Later I have visited them and have had the greatest difficulty in making the mantle of charity, which is rather skimpy in my case, cover what I saw. I also have risen and related what I did, and visitors have departed from my town with a firmly rooted suspicion that I, also, am a prominent member of the Supervisors' Ananias Club, and yet I am sure we all mean to tell the truth when we arise and speak in meeting. The trouble is that we are too much alone, too far apart, have no common standard and consequently are unable to see ourselves and our work in the right perspective. I have repeatedly said that the Music Supervisors' National Conference should standardize the teaching of school music and that this standard should be universally adopted. Public School Music will never take its proper place until this is done.

STANDARDIZATION

There is one best way to do any work. This is as true of music teaching as it is of brick-laying, and this best way should be found and music teaching should not be controlled entirely by the different temperaments of the individual supervisors. This standardization can only come about by the frequent exchange of ideas between supervisors. As a step toward this the supervisor of music in each large city should standardize the work in that city. Unfortunately this is not always done and we have the spectacle of several large cities

where there is no head supervisor and each music teacher does as he pleases in his own school or section. In other places different sections of the same city are under independent school managements and do wholly different work in music. In other places the high schools and grades are independent and there is no continuity to the work.

In cities where there is a music director it is surely incumbent upon him to see that a coherent system is put into practice in all the schools under his supervision. A few years ago a prominent supervisor asked me if I ever visited my assistants. "Certainly," I said, "and often." He said he believed it a good idea. I was amazed to find upon inquiry that he had never seen any of his assistants teach during all the time he had been in that city.

ORGANIZATION

To make any work effective there must be an organization to carry it on. For purposes of illustration I will use the Minneapolis music department as an example. It is the one I know best and I feel free to discuss both its weak and its strong points. The place is large enough to serve as a sample of the largest cities and not too large to be typical of many cities of medium size. It may also be interesting to read of the different steps that led to this organization, for I am old enough not to fear people looking behind the scenes. If my experience will help any one I gladly pass it on.

The organization of a music department is a very important part of a supervisor's work. This organization differs with the size of the city and with the ideals of the supervisor. All this, of course, depends upon

the way he has been able to educate his community into allowing him funds to carry on his work. This latter depends directly upon the efficiency the music department has been able to show in its workings and results.

Minneapolis is a city of 450,000 (1928) and has many advantages in a musical line, chief of which is a Symphony Orchestra of the first rank. There are a number of fine conservatories of music, and the people loyally support music in all its forms. Music has been taught in the Minneapolis schools for sixty three years, but previous to 1912 no regular work had been done in the high schools. Never more than one supervisor at a time had been employed in the grades.

MUSIC DEPARTMENT

All questions concerning the department and its workings and its relations to the other parts of the school system are talked over and decided upon at meetings of the whole department which are held occasionally. Each one has made a memorandum of the questions that have arisen. Most of the time at this meeting is spent in discussing and settling these questions. The directions for running the music in the Minneapolis schools are very clearly printed and a copy is placed in every teacher's hands. When changes are decided upon, these changes are printed in the weekly bulletin. Even if the question under discussion affects only the kindergartens, the high school music teachers take part. Every one in the department should know what is going on in the whole department; also I want them to get acquainted with each other.

I want their opinions and advice. While I have the deciding vote, of course, everyone is entitled to his opinion and a majority vote is often taken to settle disputed points. The meetings are by no means all serious, and many a frivolous word is bandied about, for we are all firm believers in the uplift of occasional nonsense both in school and out. When our meeting is over, always some of us, and often all of us, repair to a "snatch-me-quick" and then to a movie for relaxation, getting home or to our other engagements early in the evening. Occasionally we have a picnic, or an evening frolic of the most informal description, to which the wives and husbands of the department are invited. When people work together it is a fine thing to have them know each other socially as well as professionally. When a person really knows another he will usually find something to admire in him. There is little or no jealousy in my department, or, if there is, it never shows. Each one expects to share all his hopes, fears, ideas, and ambitions. "Each for all" is our motto, and we live up to it. This has its effect on the department itself and it also shows in the work in the schools. We give a good example of a lot of songbirds working pleasantly together.

PERSONAL

The music department is expanding as money for such expansion becomes available. I would gladly make great additions to my department, but with my intimate knowledge of the resources of the system I refrain from asking for what I know is impossible to grant.

Neither do I grunt, complain, or get peeved over what I cannot have, but work cheerfully with what is available. There is always another year coming.

At a recent movie a choice bit of wisdom was flashed upon the screen. The setting does not matter, but every supervisor of music can use the philosophy of the heroine who said to herself, "If you can't get what you want, want what you can get."

Right here I am going to digress and write a short and very personal sermonette. I have for years attended Supervisors' meetings, rarely missing one. I have known the Supervisors of most of the larger cities of the country for lo, these many years, and my acquaintance with a number of them has been limited to hearing of the awful things they had to put up with from their Superintendents, Boards of Education, Politics and Communities. These lamentations so scared me that I remained contentedly in my small place at Oak Park, rather than brave a larger place. When the opportunity arrived to come to Minneapolis, which is only twenty miles from home, I took the chance and came. I am glad I did it. In the eighteen years I have been here, I have had nothing to mourn about. Everyone has treated me kindly, I have never been crushed, "Politics" has never touched me (we do not have them in our city schools) and work in a large city is far more interesting and variegated than in a small one. I have worked hard of course, but that is what I am paid for. I have spent many nights and not a few Sundays working on my school job. I learned years ago that one had to work to get anything done in this world. I also learned that I seldom, if ever, worked

to my limit. I have always refused (not always successfully) to worry. I found that the best cure for worry was to work to remove the cause for worry.

The supervisor of anything and especially the supervisor of music can be a vast help to any system of schools, and he can also be an awful nuisance. People seem to look for trouble in the music department, just as many clergymen refer to the choir as the "war department" of the church. I well remember the first National Music Supervisors' Conference I attended since coming to Minneapolis. On my return the Superintendent asked me about my impressions. I said, "When I listened to the wails of the Supervisors and heard what they had to put up with from their Superintendents, I rejoiced to be in Minneapolis." His only answer was a grunt. Then I added that when I analyzed the situation still further and thought what the superintendents had to put up with from their supervisors, it explained a lot of things. His response to this latter sentiment was both voluble and heartfelt.

Music supervisors, more than any others, should be very particular not to embarrass the school management in any way. Their connection with the musical interests of the city and the feeling on the part of most Superintendents and Boards of Education that music is something mysterious that they know nothing of, gives the Music Supervisor a peculiar and powerful chance to make trouble if he so wishes. It also gives him the chance to become a power in his community. Apropos of this, I was recently discussing with a friend of mine a certain point in administration. "But the

whole public opinion of the community and that of the teaching profession," he said, "would be against you." My reply seemed perfectly natural to me but he said it was a staggering one to him. "That makes no difference," I said, "I make public opinion. That is my job." It is the job of any supervisor and one of his most important functions.

MY CREED

I have a little creed that I recite to every Superintendent with whom I work. I will pass it on. It has never failed to establish and keep cordial relations between us. I mean every word of it and do my best to live up to it.

"You are my boss. Whatever you say, goes. Whatever criticism you wish to give me or my department on my work will be welcomed. I have no feelings, am not sensitive. You are responsible for my work; my good work helps you; you will get the credit for my poor work. I am in this system to do my best for the schools first, my department next. I will work hard and cheerfully under whatever conditions are necessary. When, if ever, I cannot do this, I will resign. I will never stay in a system and nurse a grouch. You and the school system are entitled to cheerful, loyal work from me as well as hard work. You shall have it. Whenever you see signs that I am not living up to this, speak up, speak hard and distinctly."

ORGANIZATION OF MUSIC DEPARTMENT

The Minneapolis music department is organized as follows:

One supervisor, who has general supervision of all music in day and night schools, kindergarten, grade, and high.

Four grade supervisors. Three for vocal and appreciation work in grades and kindergartens, and one who supervises and organizes the orchestras and instrumental classes. There is also a supervisor of bands in the Junior and Senior High Schools.

Special teachers of music in the senior, junior, and vocational high schools. These spend their entire time in music work .

In the senior high schools, the teachers are all men. These men teach the chorus classes in every case. They also drill the glee clubs, orchestras, and bands.

In addition to the above-mentioned, one man teaches harmony in all the high schools. The pupils who receive credits for outside music study make up the harmony classes.

Each chorus leader in the senior high schools has an assistant to take the attendance and do the clerical work incidental to looking after the large number of students in the chorus classes. These assistants are pupils in Public School Music Supervision. They are glad to accept a small salary, and they also have a chance to learn by actual work in a high school.

The seventh and eight grades in eight grade buildings are organized on the departmental plan and one teacher takes the music as part of her regular work. This teacher usually leads the orchestra.

Grade teachers below the seventh grade teach their own music. In a few cases where the teacher cannot

teach music she trades work with some other teacher.

The Supervisor of Music himself supervises the departmental teachers and all the junior and senior high school work regularly. His program is not regular, but he leaves a weekly itinerary card at the Superintendent's office so that he can always be reached at any time.

The assistant supervisors visit the grade schools. The assistant supervisors have regular programs which they follow, leaving a weekly itinerary card at the Superintendent's office, and also one with the Supervisor. These programs are made out and published a month in advance.

The Supervisor or an Assistant Supervisor may change his program whenever necessary, but when this is done he must inform the office. In this way the office is always in touch with the whole department and communication can be established whenever need arises.

In addition to the above there are a number of piano and violin and other instrumental class teachers. These teachers work under the supervision of the music department but are paid by the pupils.

A supervisor visits each room in the grades once in six weeks.

OUTSIDE WORK

As it is increasingly difficult to procure and retain assistant supervisors, I make it a point to find outside work for them to do. Most of them lead choirs and teach privately. Minneapolis is rapidly becoming a

center for the training of supervisors. Pupils from the Training classes are allowed to practice in the public schools. Many pupils from the conservatory classes are used to assist unmusical teachers, teach small classes of backward pupils in high schools, work with monotones from the grades, and thus get practice in teaching, and help us at the same time. They also play accompaniments whenever an accompanist cannot be found in the chorus classes.

In addition to the outside work that we are paid for, we do a great deal of other work in the community, leading community sings, etc. We also belong to the various musical socities. There is the finest spirit of cooperation between the musicians of the city and the public school music department. They support us royally, and always include us in their activities.

STANDARD OF TEACHING

As has been stated above, all questions of management and methods of work are discussed at our meetings; and when we decide upon any procedure, we all adopt it and pursue it the same way. The assistant supervisors do not have certain districts, but are assigned to certain buildings, and these are changed occasionally as need arises. We first agree on methods and these methods are all embodied in a pamphlet published by the Board of Education, a copy of which is placed in the hands of every grade teacher, and one is carried by every music supervisor and strictly adhered to. Teachers and supervisors are left perfectly free to do as they please on the art side of the work, but on the

mechanical side the rules once adopted are adhered to by all until a revision is decided upon. A revised pamphlet is then issued, and every one adopts the new rules and procedures.

These pamphlets have proven so popular, and we receive so many calls for them from other cities, that the Board of Education prints a number of extra ones and they are for sale at twenty cents each.

These may be secured by anyone sending twenty cents in stamps to T. P. Giddings, 305 City Hall, Minneapolis, Minn.

"BEES"

The music supervisors teach most of the time when visiting schools. Occasionally the grade teacher is asked to give the lesson, but only when the supervisor cannot diagnose the trouble by teaching the class. The supervisor must be a good teacher, and to improve ourselves we have "bees," as we call them, once or twice a term. We all assemble at the same building for a whole day and we take turns teaching. After each lesson we adjourn to a vacant room and discuss it freely and exhaustively. Everyone gains in power, and all do the work more nearly alike. This uniformity of work has many advantages. When a supervisor changes buildings the teachers do not have the trouble of getting used to a new set of methods. When teachers or pupils are transferred from one building to another they have nothing to change. Then again the system we agree upon is the simplest, most direct, and efficient we are able to think up, and so we all use it and require the teachers to do the same. It also makes us system-

atic in our teaching, a thing that is often difficult for musicians. These "bees" are held in high schools as well as in the grades, and the grade and high school supervisors attend all of them whenever possible, as I want them all to know all the work so that when one of them is offered a better place, as sometimes happens, they will be prepared. While I hate to lose them, they go with my blessing as well prepared as I can make them.

VISITING DAYS

These "bees" are supplemented by occasional visiting days. Whenever in my visits I notice that one of my assistants is weak in some way and that some other is strong in that line, I send the one needing help to spend the day with the stronger teacher.

In addition to all this, it has been the custom to invite all the music supervisors in the state to spend the day before the Minnesota Teachers' Association convenes, visiting the school music classes. These meetings alternate yearly between Minneapolis and St. Paul.

CONFERENCES

We all attend the National Conference whenever possible. We hope soon to organize a club similar to the Pulse Club of Boston, a club composed of the supervisors of music in and around the city of Boston. I understand that there are one hundred and fifty supervisors of music within fifty miles of the Hub. They have lively and valuable meetings, one of which I had the pleasure of attending a few years ago. The good

effects of this club were very apparent in the work of the schools I visited in that vicinity. There should be more of these clubs and conferences. Many other places in the country could adopt this plan with great profit.

TEACHERS' MEETINGS

We visit each grade teacher once in six weeks, new teachers oftener, and give a sample lesson. Each supervisor usually holds a teachers' meeting of a few minutes whenever he visits a building. Grade meetings are held occasionally and all the teachers of the same grade assemble. I usually conduct these meetings and there is always a class of children present for me to operate upon, for the supervisor of music may talk eternally and not make it clear, but if he has a class on hand to illustrate what he is talking about, every teacher present sees the point and is helped by the meetings.

In addition a series of optional meetings is given each year to which the new teachers and those who need extra help are invited.

CHAPTER X

Harmony, History, Appreciation

WHY PUPILS STUDY HARMONY

A PUPIL studies harmony to enable him to put his musical thoughts into intelligible form. He also studies harmony to be able to hear or see what the composer is saying as he listens to a composition or looks at the printed page of music. This requires an intimate knowledge of chords, progressions, and many other facts of musical theory.

Application of the pedagogical rule that "We learn to do by doing" has made teaching in the modern public schools very effective. Unfortunately teachers are less apt to use sensible pedagogical rules with older pupils though correct pedagogy is just as important in the high school as in the kindergarten. This omission gives rise to the current saying that the farther up in the scale of education the poorer the teaching.

Apply the pedagogical principle referred to above, to the study of harmony, and we plainly see that the way for a pupil to study harmony is to compose first and learn the elements of harmony by using them. When they are learned in this way they will stick and be useful at all times.

To understand this still better, let us look at the way two other subjects are taught. Years ago a pupil

in the manual training department learned the use of tools by reducing a small piece of board to sawdust in various ways. In the benighted mind of the teacher (it doesn't seem possible, but I have seen it done many times) the proper result had now been accomplished; the pupils had learned to use tools. To the keener mind of the pupil it was plain that the result of all that time and hard work was nothing but sawdust, and it is no wonder he had to be scourged to his classes. Later it was found that the use of tools could be far better taught by letting the pupil make something, and now manual training is one of the most useful and interesting subjects in the whole curriculum.

When the usual high school student graduates after several years of work in some foreign language, can he use it, can he talk it, can he read it? Hardly. Why not? Because he has learned it backwards. He has in mind numbers of unrelated words and masses of grammatical rules, and when he wants to use this language he has to mentally paw over this mess of facts until he exhumes the right one. He has to use so much energy thinking about the language, that he is unable to think in it. It calls to mind the story of the disorderly old lady who had a place for everything, and everything in it,—a deep bureau drawer. When she wanted anything she took a stick and stirred three times. If it came to the top, she used it. If not, she concluded it was lost and either went without or bought another. The foreign language student of any age should learn it as he did his mother tongue. He should use it first and by this use learn the grammar.

The harmony pupil usually studies harmony just as he does a foreign language and he uses it about as much and as well after he graduates. The student of harmony should compose first. He should write numberless things and learn the different elements of harmony by use, and then his knowledge will function. He will, moreover, be interested in his music work, for he will have always at hand the fruit of his labors in the shape of compositions that he can take home, keep, and enjoy the same as the manual training student takes home the things he makes to be used and admired in the home circle.

Here is a great field in the musical education of high school students and one that is practically untouched. Teachers do not know how to do it. Books of the right kind are not available. While a number of authors of harmony books have vaguely seen this pedagogical principle and have tried to follow it out, no one has as yet succeeded. Until some fine musical pedagogue and composer arises and writes a composition, analysis, harmony, and counterpoint book, all in one, in which the pupil is enabled to start and work logically in the field of theoretical music, this most important branch of musical education will not function as it should and will be looked upon askance by the educational powers that be.

HISTORY OF MUSIC

The place of music history in the high school is a very debatable one. Every one should know some music history as well as some general history. Many teachers are trying to sandwich music history in with

appreciation but music appreciation is hearing music and not hearing about it.

The solution of the music history question is to incorporate it with general history. In this way students would get an idea of the history of music in its proper setting as a part of the development of the human race.

Some day someone will write a general history combining the history of the fine arts as well as the usual things now found in the histories that pupils study in the high schools. Until then very little music history will be taught. When this book appears every one will have a chance to learn it.

MUSIC APPRECIATION

This important subject deserves a book by itself. This chapter will but touch a few points.

The amount of available material is so vast that it is very difficult to select that which will return the most value for the limited amount of time that can be spent on the subject. The present tendency is to allow Music Appreciation to crowd out other work in music.

This subject naturally divides itself into two classes: Music Appreciation for every one and Music Appreciation for the budding professional musician or those particularly interested in the subject and who wish to go into it more deeply.

Every pupil should take the first kind the same as every one takes chorus. These two should be in a sane combination. All pupils should learn to appreciate the music they are performing, no matter what form it takes. This is too often neglected. This part of Ap-

preciation should be for all pupils and should go hand in hand with the work of listening to music others make either with talking machine, piano player, orchestras, etc. They should be encouraged to attend concerts whenever possible. Music memory contests are very valuable if they do not crowd out all the other music work as they so often do.

The English department in both grade and high schools should use the Music Appreciation for themes. A union between the English and Music departments could here be made very strong and profitable. Some day a clever writer will bring out a book telling how this can be done. A number of people are now trying to work this union, but no comprehensive plan has as yet come under our notice.

Needless to say this general course in appreciation should be planned to take advantage of local conditions. Here in Minneapolis the Symphony Orchestra is a great help. There are four special concerts each year for the young people. Admission is twenty five cents for teachers and pupils of the schools. The programs are sent out several weeks in advance and are studied by all the pupils in the three upper grades and the high schools. As many as the auditorium will accommodate hear these concerts and the effect on the musical life of the schools is very marked.

In addition to the above general work in Appreciation every high school should offer intensive courses for those who are particularly interested in music. Critical Analysis might be a better term than Music Appreciation. These classes should be small like the classes in other high school subjects, should meet every day and

be credited the same as any other major subject. This is already being done in a number of high schools, but here again there is no general system as the subject is so vast and the number of things a class may study is so great that it is very difficult to map out a course that will fit the pupils and give the best returns for the time spent.

The following books will be found helpful.

Music Appreciation—Hamilton.

Music Appreciation—Stewart MacPherson.

Music Appreciation—Surette and Mason.

Music: An Art and a Language—W. R. Spaulding.

Listening Lessons in Music—Agnes F. Fryberger.

What We Hear in Music—Anne Shaw Foulkner.

The Victor Book on Music Appreciation.